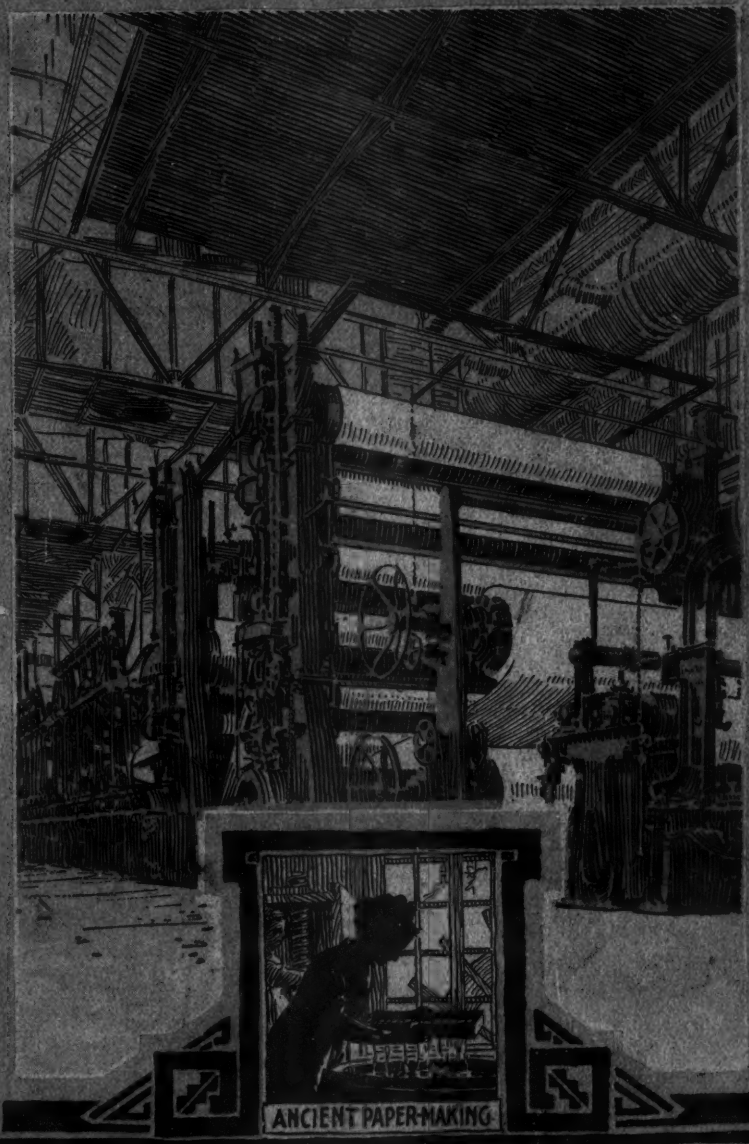
The Inland Printer

VOLUME 74 DECEMBER 1924 NUMBER 3

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

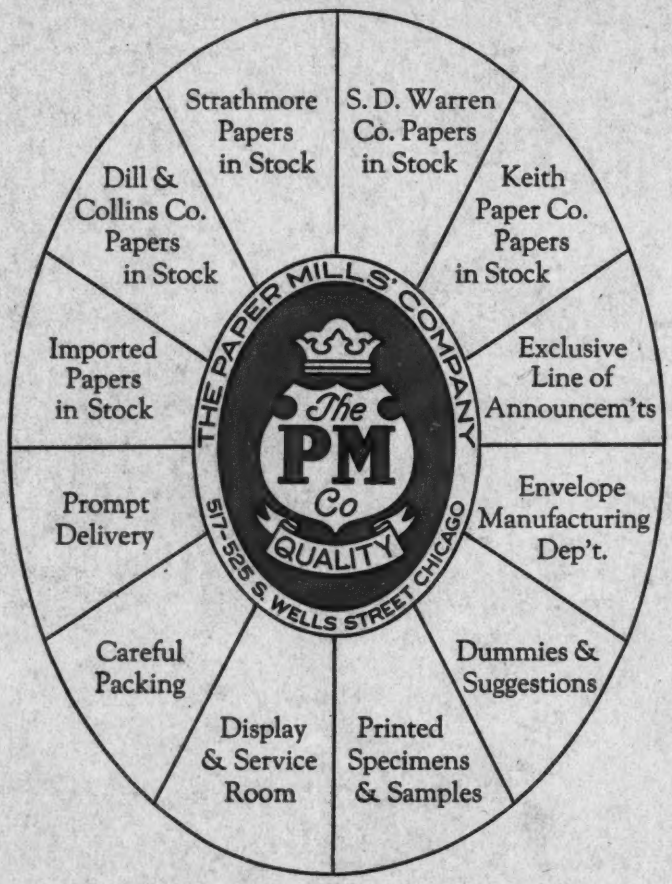


ANCIENT PAPER-MAKING

Petrtyl

Comprehensive

SERVICE



The basic idea underlying our efforts for thirty years has been intelligent service for Printers, Publishers and Advertisers.

THE PAPER MILLS' COMPANY

Paper Merchants :: Envelope Manufacturers

517-525 South Wells Street, Chicago



Better Service on

ATLANTIC BOND

The Tub-Sized Sulphite Bond with the Genuine Watermark

Atlantic Bond already represents maximum quality and value in the sulphite bond field. Unless and until paper manufacturing methods are changed by some new and fundamental invention or discovery, it seems unlikely that a better sulphite sheet will be produced. Atlantic Bond *Service*, however, is being constantly improved by the appointment of new distributors, and by the larger stocks which all distributors are compelled to carry to take care of the constantly growing demand.

Whenever you need a tub-sized sulphite bond that is almost as easy to print as a book paper, and that has a genuine watermark instead of a disfiguring surface mark, say "Atlantic Bond" to the nearest of the following distributors:

Atlantic Bond Distributors

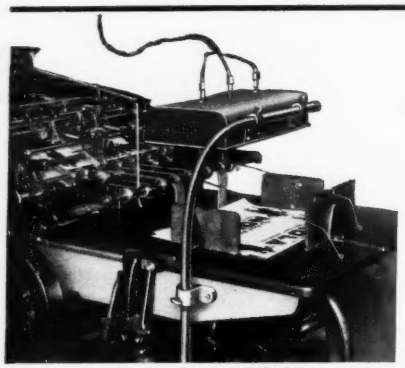
ALBANY—W. H. Smith Paper Corp.
ATLANTA—Sloan Paper Co.
BALTIMORE—Baltimore Paper Co.
BOSTON—Cook-Vivian Co.
Stone & Andrew, Inc.
Von Olker-Snell Paper Co.
BRIDGEPORT—
Lasher & Gleason, Inc.
BUTTE—Minneapolis Paper Co.
CHARLOTTE, N.C.—
Caskie-Dillard Co., Inc.
CHICAGO—La Salle Paper Co.
CINCINNATI—
The Culbertson Paper Co.
CLEVELAND—Millcraft Paper Co.
DALLAS—Olmsted-Kirk Co.
DETROIT—
Paper House of Michigan
DULUTH—Minneapolis Paper Co.
FORT WAYNE—
John Wilding Paper Co.
INDIANAPOLIS—Indiana Paper Co.
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—
Blake, Moffitt & Towne
LOUISVILLE—The Rowland Co.
MADISON, WIS.—Madison Paper Co.
MANILA, P. I.—J. P. Heilbronn Co.
MINNEAPOLIS—
Minneapolis Paper Co.
NEW HAVEN—Stone & Andrew, Inc.
NEW YORK—Harper Paper Co.
Miller & Wright Paper Co.
Sutphin Paper Co., Inc.
PHILADELPHIA—A. Hartung & Co.
Molten Paper Co.
PITTSBURGH—
General Paper & Cordage Co.
PORTLAND, ME.—
C. H. Robinson Co.
PORTLAND, ORE.—
Blake, McFall Co.
PROVIDENCE—Stone & Andrew, Inc.
RICHMOND, VA.—
Southern Paper Co.
ROCHESTER—Geo. E. Doyle Co.
ST. LOUIS—Acme Paper Co.
ST. PAUL—E. J. Stilwell Paper Co.
SAN FRANCISCO—
Blake, Moffitt & Towne
SEATTLE—American Paper Co.
SPOKANE—Spokane Paper & Stationery Co.
SPRINGFIELD, MASS.—
Stone & Andrew, Inc.
TACOMA—Tacoma Paper & Sta. Co.
WINNIPEG—Barkwell Paper Co.

EXPORT—A. M. Capen's Sons, Inc., 116 Broad Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.

TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



Showing Attachment to Kelly Press

The DOYLE Electric Sheet Heater

PREVENTS OFFSET (Patented) ELIMINATES STATIC

For All Makes of Printing Presses

We are using a Doyle Electric Sheet Heater No. 1740 on Kelly Press with extension delivery. We like this burner very much and you can consider this authority for sending us another one just like it. Be sure and send the brackets for extension delivery. Please give this your prompt attention.
Oct. 24, 1924. THE GRAY PRINTING CO., Fostoria, Ohio

Ask a Printer Who Owns Some

THE J. E. DOYLE CO., 310 Lakeside, N. W., CLEVELAND

Manufacturers of

THE DOYLE VACUUM SHEET CLEANER for Removing Lint
THE DOYLE-ALLEN INK DISTRIBUTOR for Better Platen Work

SOLD BY RELIABLE DEALERS EVERYWHERE

Printers' Shop Furniture

Plain STOOLS — STEEL CHAIRS — Revolving STOOLS

The value of steel equipment in Print Shops for durability, practicability and economy will prove itself in your service as it is now doing in a score of America's representative plants.
From our complete line you can select steel equipment for many requirements. We make stools, chairs, tables, cabinets, trucks and waste cans—all of steel.



Angle Steel Stool Company

Mfrs. of General Factory and Office Steel Equipment

PLAINWELL, MICHIGAN

The INLAND PRINTER

Vol. 74, No. 3 HARRY HILLMAN, Editor December, 1924

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copies, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

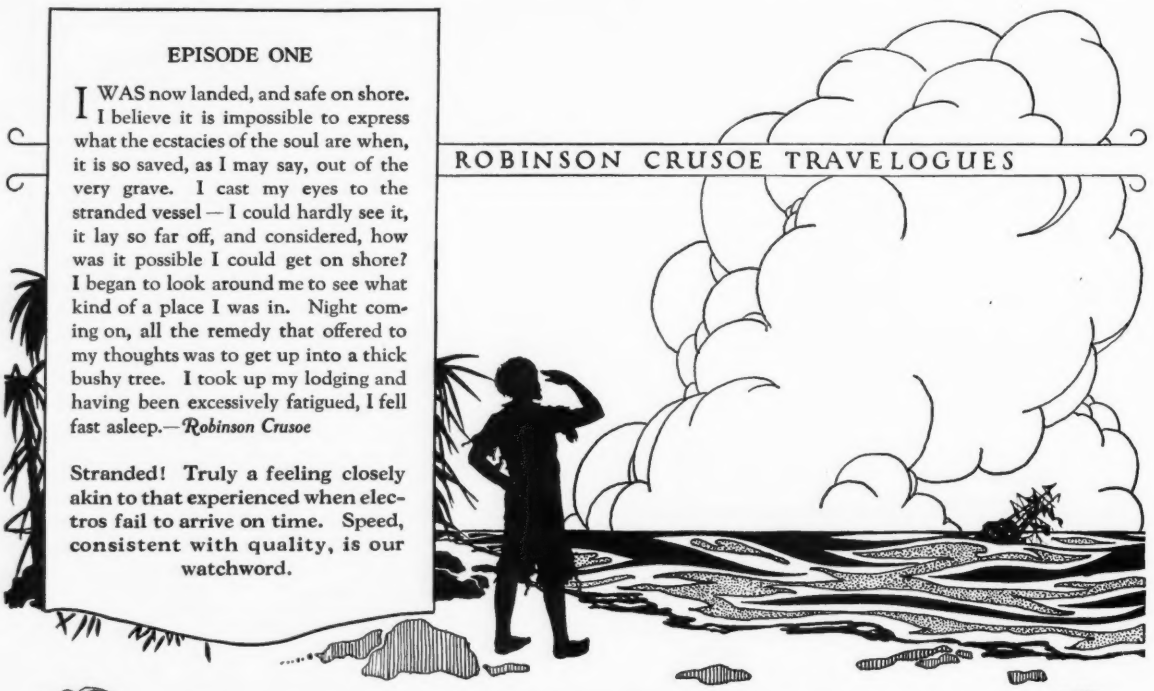
Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

EPISODE ONE

I WAS now landed, and safe on shore. I believe it is impossible to express what the ecstacies of the soul are when, it is so saved, as I may say, out of the very grave. I cast my eyes to the stranded vessel — I could hardly see it, it lay so far off, and considered, how was it possible I could get on shore? I began to look around me to see what kind of a place I was in. Night coming on, all the remedy that offered to my thoughts was to get up into a thick bushy tree. I took up my lodging and having been excessively fatigued, I fell fast asleep.—*Robinson Crusoe*

Stranded! Truly a feeling closely akin to that experienced when electros fail to arrive on time. Speed, consistent with quality, is our watchword.

ROBINSON CRUSOE TRAVELOGUES

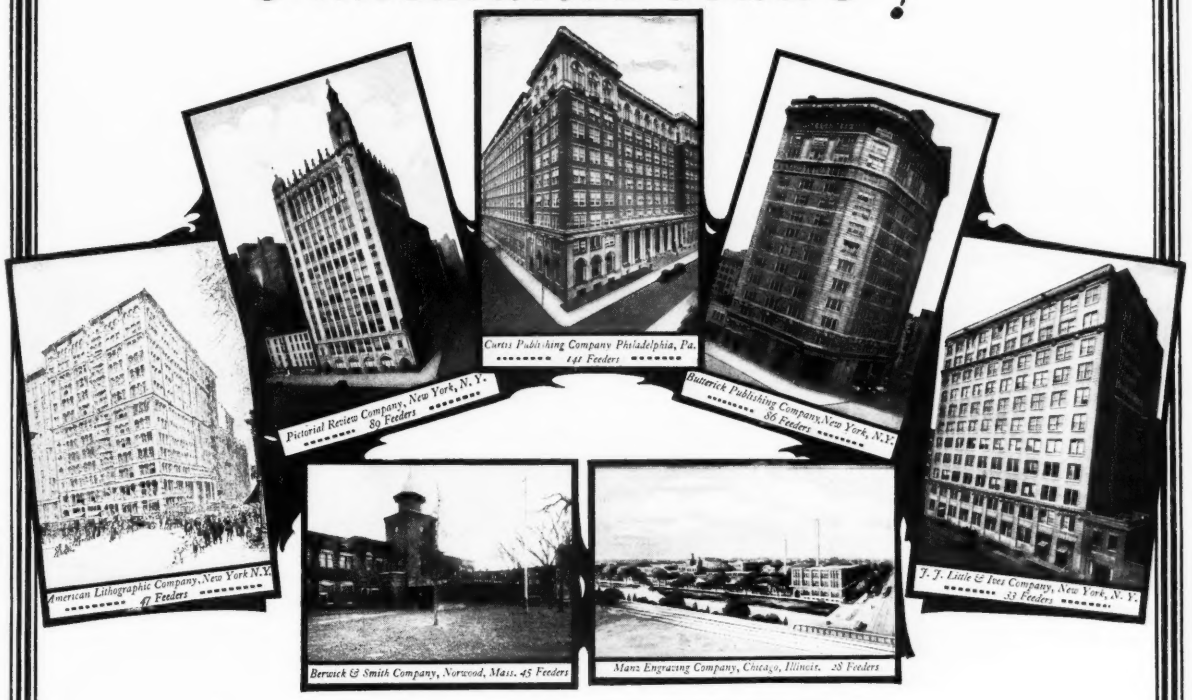


AMERICAN ELECTROTYPE CO.

MEMBER INTERNATIONAL ASSOCIATION OF ELECTROTYPERS OF AMERICA

SHERIDAN BLDG. NINTH & SANSOM STS. PHILADELPHIA

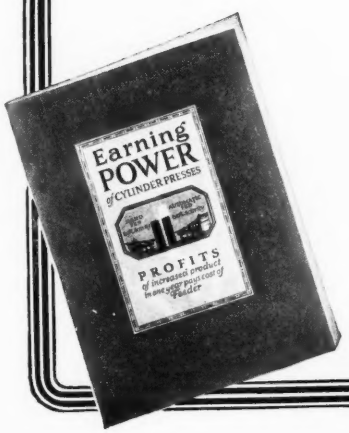
Why have these Large Concerns installed Dexter & Cross Automatic Feeders?



Because—Dexter & Cross Feeders are Dividend Earners—Years of Experience by these great concerns and thousands of others throughout the world, have proven this.

The Booklet—Earning Power of Cylinder Presses—gives the actual Figures and the Facts. You will find the Facts interesting and the Figures are convincing and enlightening.

A card or note will bring this booklet to you.



DEXTER FOLDER COMPANY

28 West 23rd Street - - New York City

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS

H. W. Brintnall
San Francisco & Los Angeles

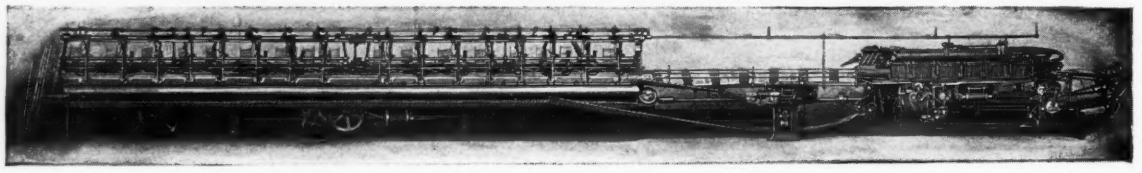
Dodson Printers' Supply Co.
Atlanta, Ga.

E. G. Myers
Dallas, Texas

FEEDERS - FOLDERS - CUTTERS
STITCHER-FEEDERS - BUNDLING PRESSES

JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



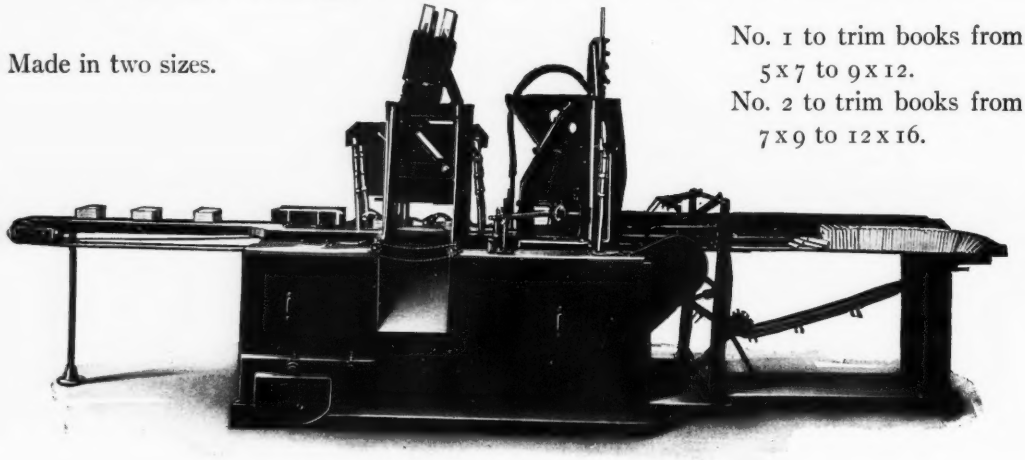
Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.

No. 1 to trim books from 5x7 to 9x12.
No. 2 to trim books from 7x9 to 12x16.



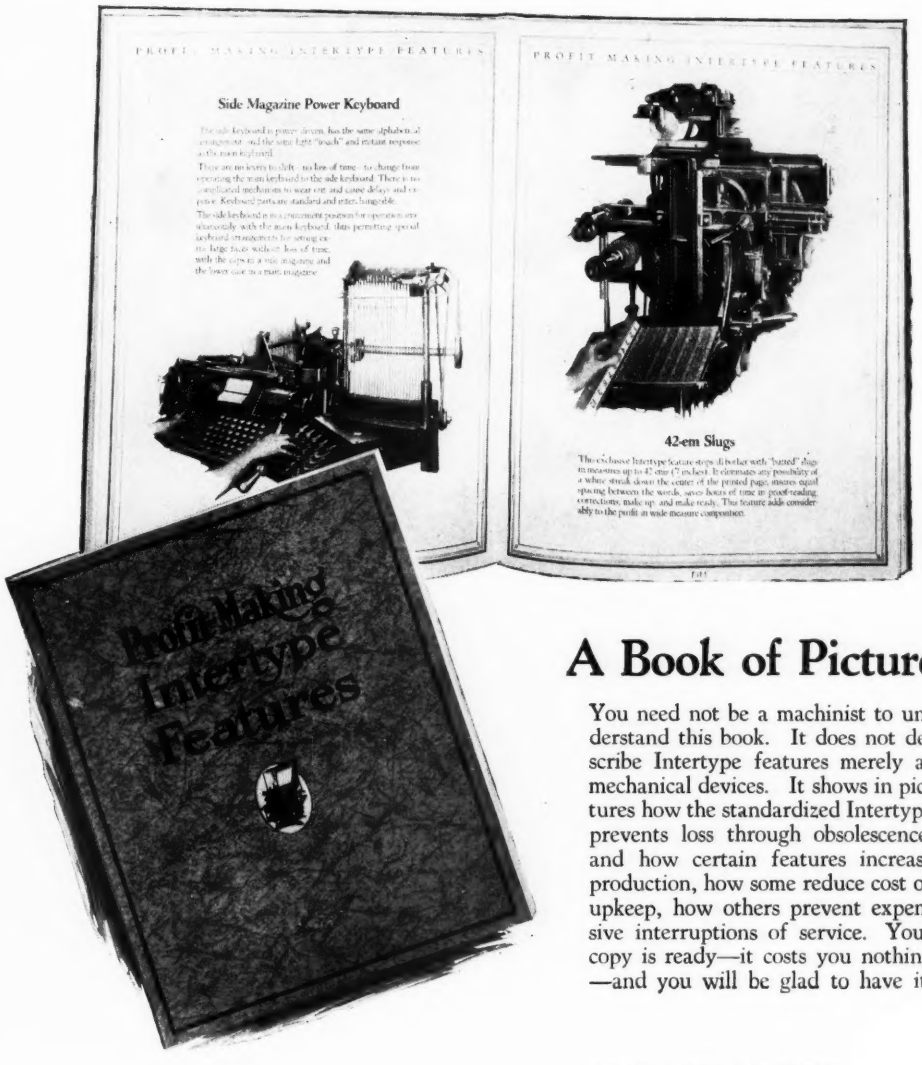
PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute 4½ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

Send for Your Copy of This New INTERTYPE BOOK



A Book of Pictures

You need not be a machinist to understand this book. It does not describe Intertype features merely as mechanical devices. It shows in pictures how the standardized Intertype prevents loss through obsolescence, and how certain features increase production, how some reduce cost of upkeep, how others prevent expensive interruptions of service. Your copy is ready—it costs you nothing—and you will be glad to have it.

Standardize!

The Intertype is unit-built. You buy a Standardized Basic Unit and whatever Standardized Equipment Units you need—*when* you need them. You need not tie up money now for possible future requirements, yet you are always ready for changing conditions. And your investment is protected, for *no Standardized Intertype has ever become obsolete.*

MAIL THE COUPON

Intertype Corporation, 50 Court St., Brooklyn, N. Y.
Send the Intertype Feature Book to:

Name .....

Firm .....

Address .....

.....


M. M. Weyl
Julius S. Weyl

Interviews With Royal Customers

EDWARD STERN & COMPANY, INC.



Confer a Fine Compliment on Royal

A COMPLIMENT from a friend and neighbor rates high—particularly if the neighbor is Nationally known and of unquestionably high standing.

No printer, therefore, will discount the compliment Edward Stern & Company, Inc., printers of Philadelphia, have paid to Royal in the shape of an unbroken record of *exclusive* patronage extending over a period of twenty years.

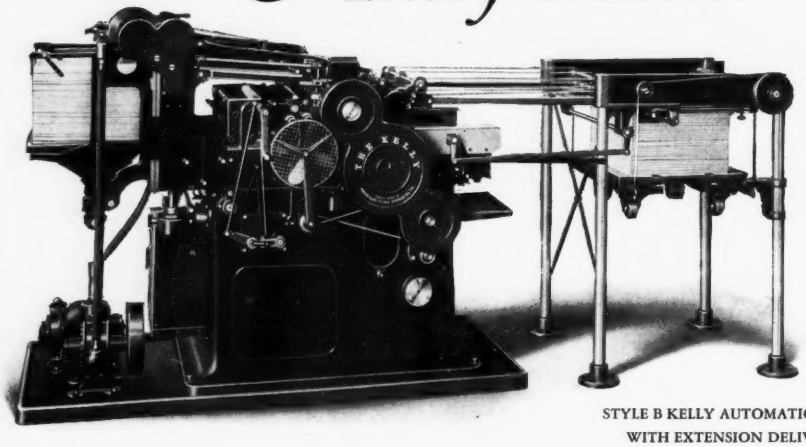
In 1904, Charlton H. Royal and his associates received their first "sample order" from Edward Stern & Company, Inc. Today, this one account would tax the resources of some foundries. But that fact merely indicates the *bigness* of the business which is incidental to the idea that theirs is a standing order—which provides that this work shall go exclusively to Royal—and to this order Messrs. Maurice N. and Julius S. Weyl, proprietors of Edward Stern & Company, Inc., have graciously affixed their signatures.

Royal Electrotype Company

624 Sansom Street, Philadelphia

Member International Association of Electrotypers

Fast-Noiseless-Smooth-Running Money-Maker



STYLE B KELLY AUTOMATIC PRESS
WITH EXTENSION DELIVERY

"Our experience is without comparison. No statement we could make in favor of the Kelly would be broad enough."

Such is the description of a STYLE B KELLY SPECIAL given by RICHTER, MCCALL & CO., Chicago; while TURCK & REINFELD, INC., color printers of New York, advise that their battery of Style B Presses is giving entire satisfaction, and is proving a very profitable unit in their pressroom.

From Boston the CHRISTIAN SCIENCE PUBLISHING SOCIETY reports that the Kelly is meeting all their expectations, and the claims made for it have proven to be very modest. WARREN ZIMMERMAN, of Liberal, Kansas, is equally enthusiastic and "would pay double what the Kelly cost rather than be without it; if you can sell the Kelly in country offices to men who have just ordinary common sense, you will lift the average printing firm up into a higher and better plane."

Mr. Master Printer:

THERE must be unusual values in a press that meets with such approbation. Perhaps you have not investigated. Let our Managers and Salesmen talk with you. High production, superior quality of work and low costs are Kelly Press actualities. Thousands of printers are realizing. Are you?

For Sale at all Selling Houses of

American Type Founders Company

Also by BARNHART BROS. & SPINDLER at Washington (D. C.), Omaha, Dallas, Seattle;
all houses of NATIONAL PAPER AND TYPE CO., in Latin America; TORONTO TYPE FOUNDRY CO., LTD., Canada East of Port Arthur;
ALEX. COWAN & SONS, LTD., all houses in Australia; CANADIAN-AMERICAN MACHINERY CO., London, England.

SET IN MEMBERS OF THE GARAMOND FAMILY CLELAND BORDERS



THE MASTERPIECES of artist, photographer and engraver often sink into mediocrity through lack of care in reproduction. *Westvaco* Brand papers enable the printer to do full justice to the best efforts of his fellow workmen, because *Westvaco* chemists and paper-makers are equally jealous of their well-earned reputation for fine craftsmanship.

WEST VIRGINIA PULP & PAPER COMPANY • NEW YORK AND CHICAGO

See Reverse Side for List of Distributors

THE MILL PRICE LIST

Distributors of Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Company

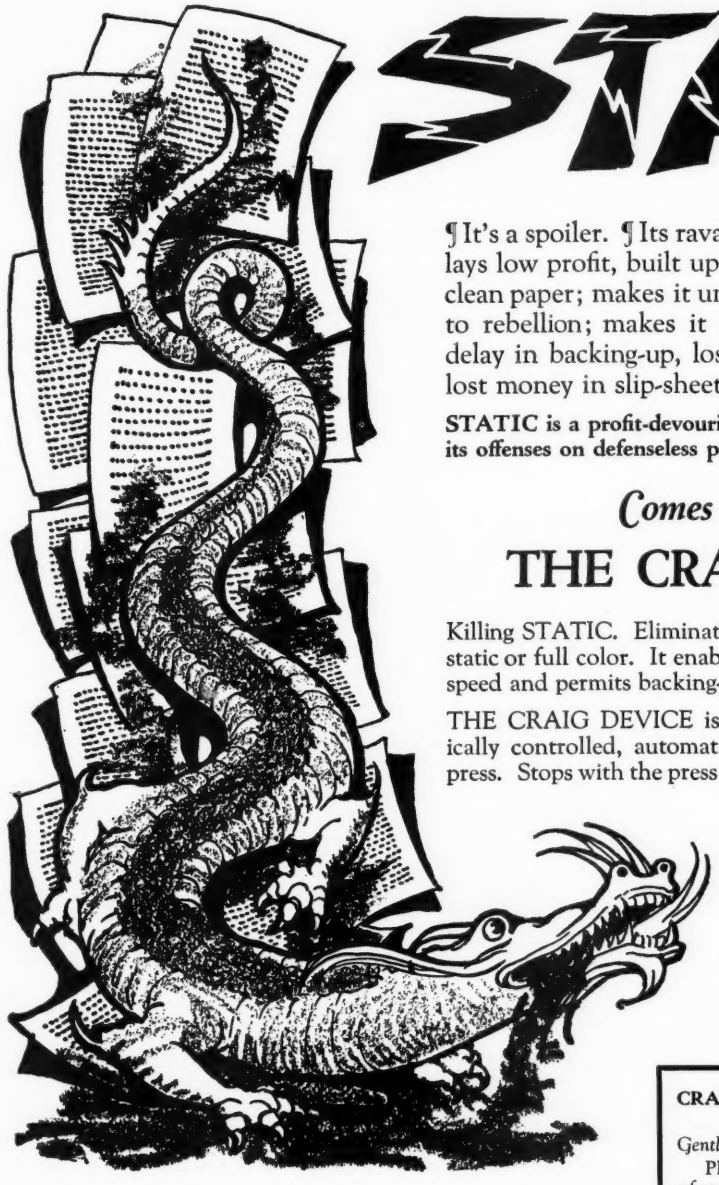
Atlanta	The Chatfield & Woods Co.	*Nashville*	Graham Paper Co.
Augusta, Me.	The Arnold-Roberts Co.	*New Haven*	The Arnold-Roberts Co.
Baltimore	Bradley-Reese Co.	*New Orleans*	Graham Paper Co.
Birmingham	Graham Paper Co.	*New York*	Beekman Paper and Card Co., Inc.
Boston	The Arnold-Roberts Co.	*New York*	West Virginia Pulp & Paper Co.
Buffalo	The Union Paper & Twine Co.	*Omaha*	Carpenter Paper Co.
Chicago	Bradner Smith & Co.	*Philadelphia*	Lindsay Bros., Inc.
Chicago	West Virginia Pulp & Paper Co.	*Pittsburgh*	The Chatfield & Woods Co.
Cincinnati	The Chatfield & Woods Co.	*Portland*	Blake, McFall Co.
Cleveland	The Union Paper & Twine Co.	*Providence*	The Arnold-Roberts Co.
Dallas	Graham Paper Co.	*Richmond*	Richmond Paper Co., Inc.
Des Moines	Carpenter Paper Co.	*Rochester*	The Union Paper & Twine Co.
Detroit	The Union Paper & Twine Co.	*Sacramento*	Blake, Moffitt & Towne
El Paso	Graham Paper Co.	*St. Louis*	Graham Paper Co.
Houston	Graham Paper Co.	*St. Paul*	Graham Paper Co.
Kansas City	Graham Paper Co.	*San Francisco*	Blake, Moffitt & Towne
Los Angeles	Blake, Moffitt & Towne	*Seattle*	American Paper Co.
Milwaukee	The E. A. Bouer Co.	*Tacoma*	Tacoma Paper & Stationery Co.
Minneapolis	Graham Paper Co.	*Washington, D. C.*	R. P. Andrews Paper Co.
		York, Pa.	R. P. Andrews Paper Co.



A Trail of Ruin in its Wake

Kill the Vandal

STATIC



¶ It's a spoiler. ¶ Its ravages outrage good printing. ¶ It lays low profit, built up by honest toil. ¶ It mutilates clean paper; makes it unmanageable. ¶ It incites paper to rebellion; makes it stick together; causing offset, delay in backing-up, lost time in sheet-straightening, lost money in slip-sheeting. Bother, worry, loss.

STATIC is a profit-devouring plague perpetually perpetrating its offenses on defenseless printers. But — defenseless no more.

Comes a Defender

THE CRAIG DEVICE

Killing STATIC. Eliminating the offset evil, whether due to static or full color. It enables the running of full color at full speed and permits backing-up with no loss of time.

THE CRAIG DEVICE is a gas equipment, electro magnetically controlled, automatic in operation. Starts with the press. Stops with the press — any make, style and size of press.

The coupon will bring our book, "Speeding Up The Presses," explaining everything. "Everything," we say. But you won't really know everything to your satisfaction until you employ the CRAIG DEVICE. We'll be pleased to send one for a free trial.

CRAIG SALES CORPORATION
636 Greenwich St., New York City

Gentlemen:

Please send me, without any obligation, a copy of your booklet, "Speeding Up the Presses."

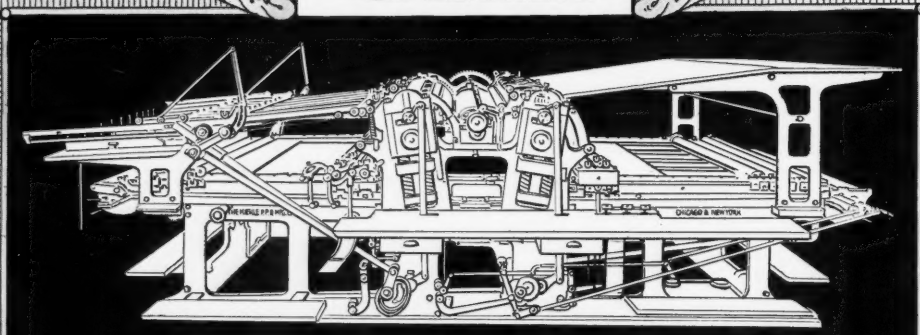
Name .....

Address .....

City ..... *State* .....

CRAIG SALES CORPORATION
636 GREENWICH ST. NEW YORK

The Miehle



The Miehle Two Color Press

Trade Follows Facilities

IT is said "Trade follows the flag." That may or may not be true.

However, it is definitely true that desirable orders for printing go to the printers best equipped to execute them.

In these days of strenuous competition in advertising, the printer who operates Miehle Two-color Presses enjoys a great advantage over his competitors who do not.

He can do easily, well and economically what to them is difficult and costly.

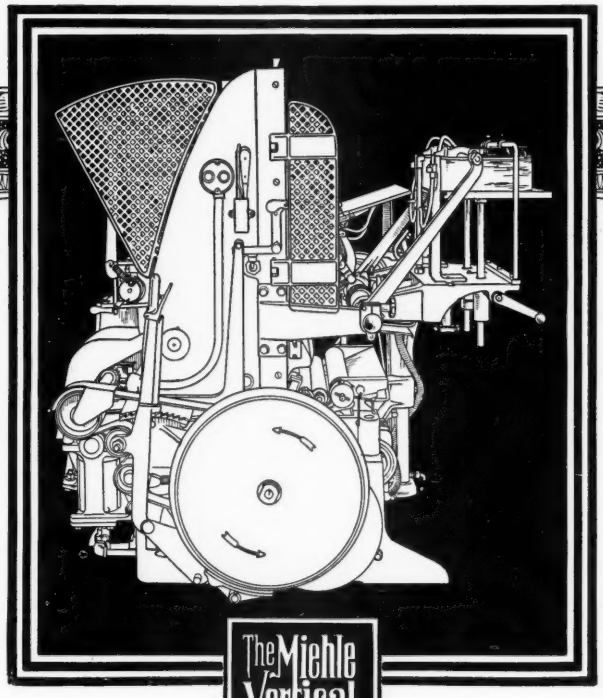
MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
PHILADELPHIA, PA., 1015 Chestnut Street
BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2040 Woolworth Bldg.
DALLAS, TEX., 611 Deere Bldg.
SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co.
DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



AUTOMATIC

CALLING a printing press "automatic" is usually a very free use of the word. Only part of the functions of any press can ever be automatic.

In the Miehle Vertical there is a much closer approach to automatic operation than in any other sheet-fed press. It calls for fewer adjustments in changing from one job to another than have ever been known before. Make-ready is reduced to a minimum.

And, when the press is ready to run it is almost perfectly automatic. It breezes along, up to 3600 impressions per hour, giving quality as well as quantity.

No wide-awake printer can afford to be without the Meihle Vertical.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth & Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block
NEW YORK, N. Y., 2640 Woolworth Bldg.
PHILADELPHIA, PA., 1015 Chestnut Street
BOSTON, MASS., 176 Federal Street
DALLAS, TEX., 312 Central Bank Bldg.
SAN FRANCISCO, CAL., 693 Mission Street
ATLANTA, GA., Dodson Printers Supply Company

Distributors for Canada: Toronto Type Foundry Co., Ltd. Toronto, Canada



A Satisfied Print Shop—They Use PHENOID "INSTANTANEOUS" here

CAKED ink, grease and dirt haven't a chance. Phenoid makes work pleasant, increases efficiency and reduces shop cost. Phenoid is absolutely free from acid, alkali, abrasive or water. Has no harmful action on metal, wood or fabric. Will not irritate the skin or injure the eyes or nose of the workman.

You will be surprised at the lightning speed with which hardened ink dissolves under the magic influence of this famous solvent. Phenoid comes through every test with distinction.

PHENOID
TRADE MARK
INSTANTANEOUS
TYPE CLEANER

Chalmers Chemical Company

Specialists in Solvents and Detergents for over 20 Years

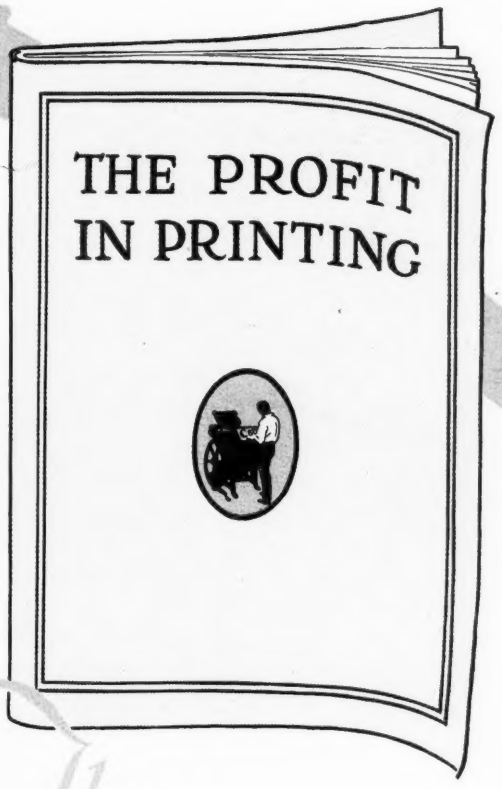
123 Chestnut Street, Newark, N. J.

Send for a Trial Quart

If for any reason you are dissatisfied with results, let us know and we will cancel the charge.

Quarts, $1.00, Gallons, $3.00

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Write for this Book

One of its many suggestions tells you not to "follow the crowd" if you wish to get orders for one certain kind of printing—it suggests that you do what seems opposite to the method of other printers.



The PROFIT *in* PRINTING

SUPPOSE a group of successful printers walked into your shop—men who own shops in small, in medium, and in large towns. Suppose that each man makes a good living from his work—each owns his own home—each enjoys his work.

How would you like to spend the afternoon with these men, listening to them tell you why they are successful?

You can—simply read "THE PROFIT IN PRINTING." It is a book of suggestions based upon the successful business-getting methods of successful printers.

Tear out the coupon and mail it—now. The book will be sent you without charge.

The CHANDLER & PRICE Co.
Cleveland, Ohio, U. S. A.

Chandler & Price

The
Chandler &
Price Company
Cleveland, Ohio

I want to "spend some time" with other successful printers—send, gratis, the "PROFIT IN PRINTING."

Name_____

Address _____

City_____ State_____

This insert printed work and turn, single rolled without slip sheeting, on a Chandler & Price CRAFTSMAN Press.
The name "CRAFTSMAN" is an exclusive trade mark of The Chandler & Price Co., registered in the U. S. Patent Office.



for sale by
Type Founders and Dealers in Printers' Supplies



The

PROFIT *from your* PRINTING

WHAT happens to the profit you realize from the printing you do? Do you bank it, thereby building up a surplus to enjoy and to insure your prosperity?

Or, do you pay it out as fast as you make it in a discouraging attempt to rid yourself of burdening debts?

Consider seriously the low purchase price of your Chandler & Price Presses—consider how quickly they paid for themselves and how soon you were realizing good profits upon a paid up investment.

Consider, too, that your profits have been greater because the low cost of Chandler & Price presses permitted you to charge off a low depreciation.

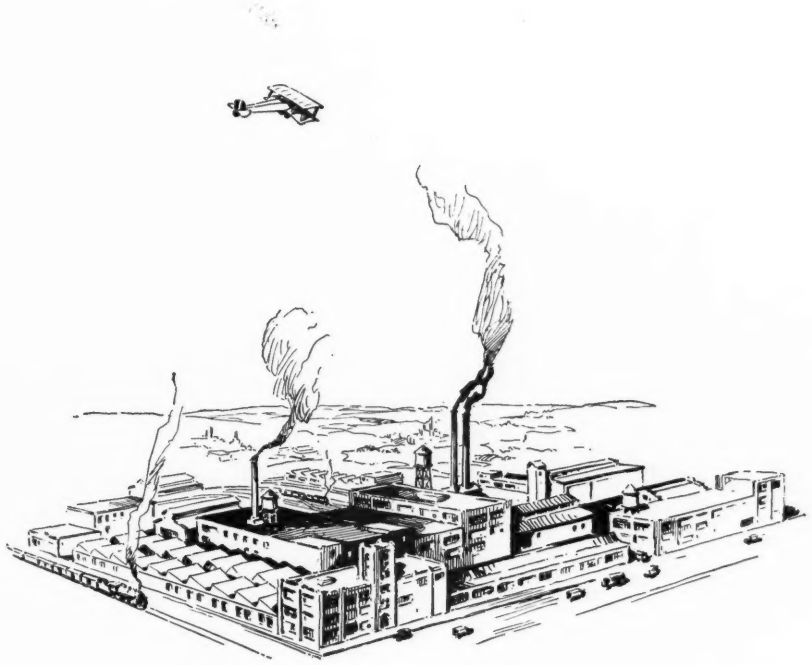
Keep your profits.

The CHANDLER & PRICE Co.
Cleveland, Ohio, U. S. A.



Chandler & Price

This insert printed work and turn, single rolled without slip sheeting, on a Chandler & Price CRAFTSMAN Press.
The name "CRAFTSMAN" is an exclusive trade mark of The Chandler & Price Co., registered in the U. S. Patent Office.



An airplane X-ray view of your plant

If an airplane were to take an X-ray photograph through the roofs of your plant, it would show thousands of items of value—machines, motors, pipes, beams, typewriters, pumps, tools. The picture would show the plant as a whole, but it would fail to give you a complete record of all the "property dollars" represented.

"Where is such and such a machine?" "How long have we had this piece of equipment?" "When will we have to replace that pump?" "Who made these motors?" "How much are those partitions worth?" "What is the lay-out of machinery in Department B?" These and a thousand questions like them are answered accurately, quickly and completely by An American Appraisal.

Values are shown for the complete plant, for each building, for each type of property, for each insurance risk, each department, each plant account, or any other segregation desired.

All totals are supported by detailed, provable values for each unit of property.

An American Appraisal assures accuracy, disinterestedness and provability in property analysis and valuation.

A generation of experience supports its statements of values.

Its recognized superiority has made it the most widely used appraisal.

Send for the booklets P-12, "Property Records—Their Effect on Profit and Loss" and "When Insurance Insures—and When it Doesn't."

THE AMERICAN APPRAISAL COMPANY · MILWAUKEE

Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle, Syracuse, Washington. The Canadian Appraisal Company, Limited, Montreal, Toronto.

INVESTIGATIONS VALUATIONS, REPORTS — INDUSTRIALS, PUBLIC UTILITIES, NATURAL RESOURCES



An American Appraisal

THE AUTHORITY

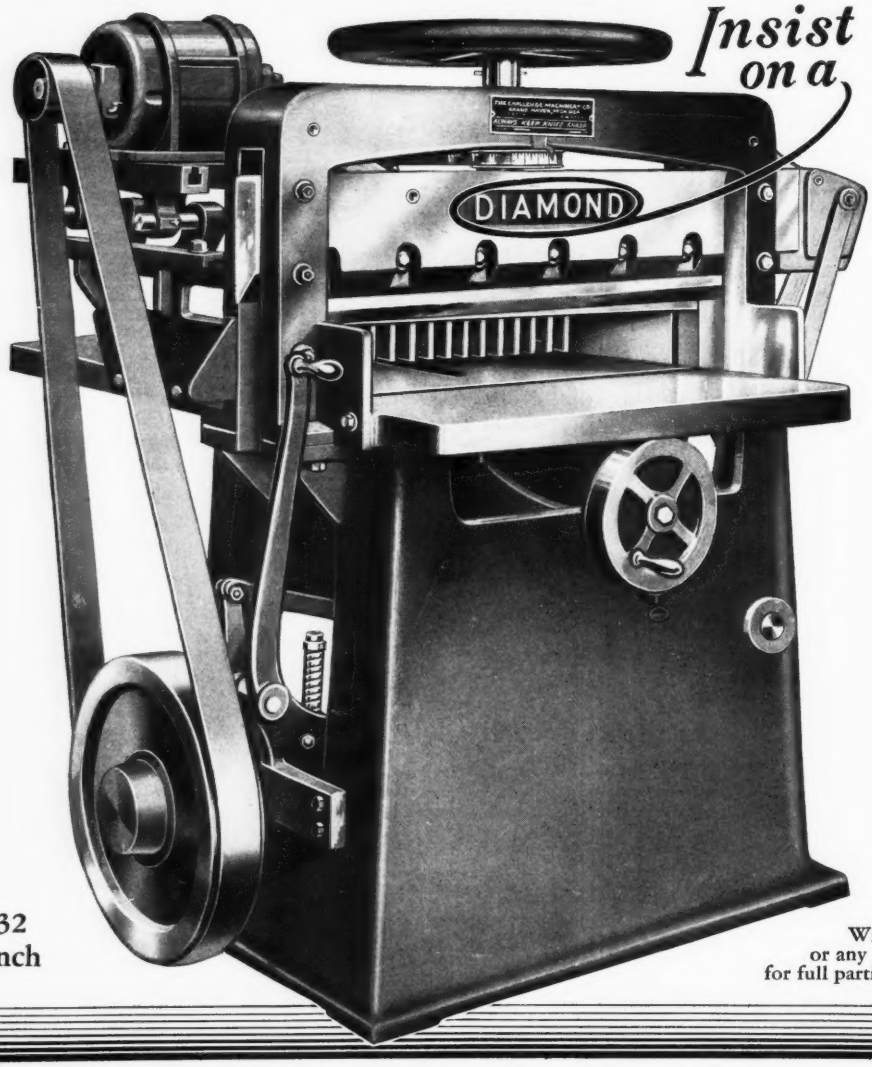
© 1924, The A. A. Co.

Diamond Power Cutters

The design is radically different than any other cutter. The box frame, including the heavy cross-braces supporting the center of bed, is cast in one piece, insuring positive rigidity. The extra heavy arch is also cast in one piece. Excepting working parts, there are principally only three massive castings—the frame, arch and bed. This style of construction means a vast gain in simplicity, strength and compactness, while the general design is both symmetrical and pleasing.

THE CHALLENGE MACHINERY CO., Grand Haven, Michigan

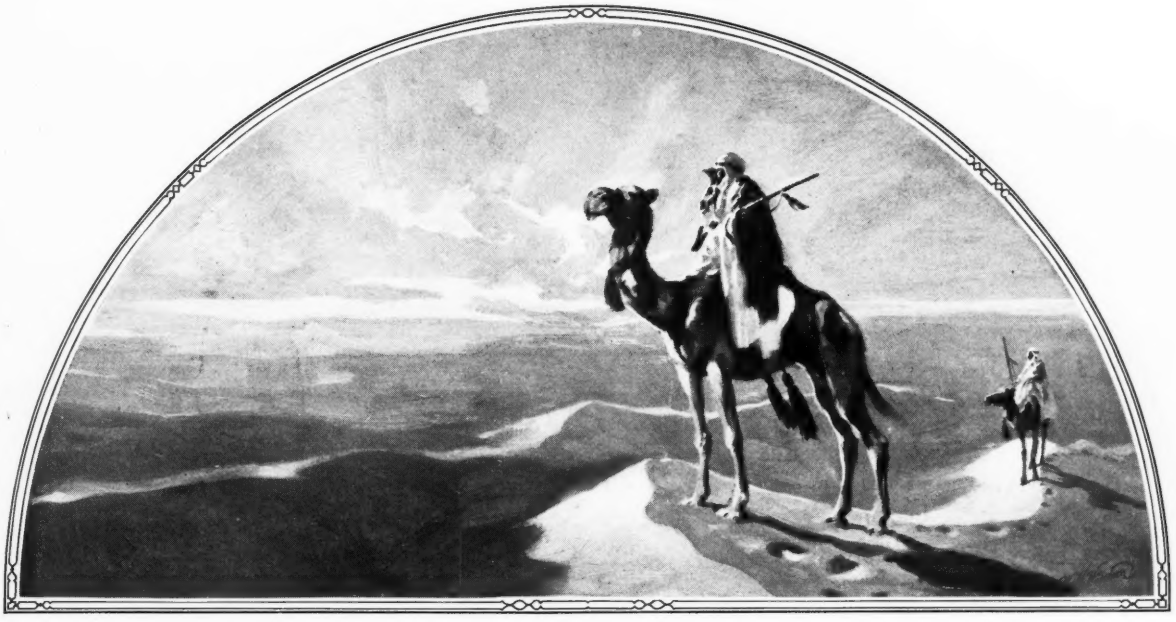
Chicago: 124 S. Wells Street *In Eastern Canada: The H. J. Logan Co. Ltd., Toronto* New York: 220 W. 19th Street



Insist on a

30, 32 34 inch

Write us or any dealer for full particulars



The Picture that Saves the Story

A Commentary By James Wallen

THE Wall Street Journal once remarked that Supreme Court decisions make dry reading. A fairly good artist could illustrate a Supreme Court decision and make it electric with adventure and achievement.

Pictures in a desert of dry reading are the oasis on which the human mind may revel, rest and be refreshed.

Pictures make the best advertisement better and often save poor copy from the abyss of futility.

The photo-engraving industry is so effectively organized today that no matter where you are located, superb reproductions of pictures may be had without delay.

The American Photo-Engravers Association has set standards of quality which are respected by its members. They strive to make every engraving a credit to the craft.

"The Relighted Lamp of Paul Revere" is an essay which tells you how the photo-engraving industry has advanced toward its ideal of national service. A copy of this booklet may be had from your engraver or from the Association central office.

And remember, as the first advertising essential, "Your Story in Picture Leaves Nothing Untold."

Look for This Emblem

AMERICAN PHOTO-ENGRAVERS ASSOCIATION

GENERAL OFFICES • 863 MONADNOCK BLOCK • CHICAGO

Copyright 1924, American Photo-Engravers Association

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted either by making several applications or by waiting for drying. Will not stick type together. Livens up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City | **INDIANAPOLIS, INDIANA** | **608 South Dearborn St., Chicago**

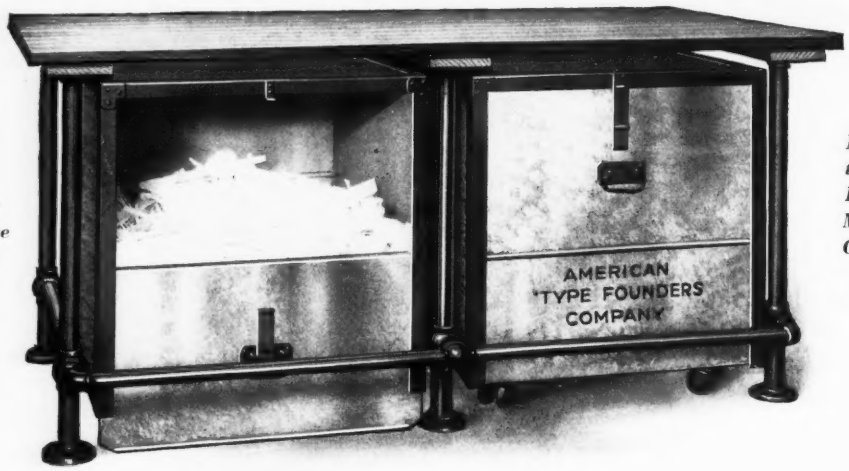
Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg

CUT-COST PAPER CUTTER TABLE

Write Nearest Selling House for Descriptive Circular



Made by the Hamilton Mfg. Company

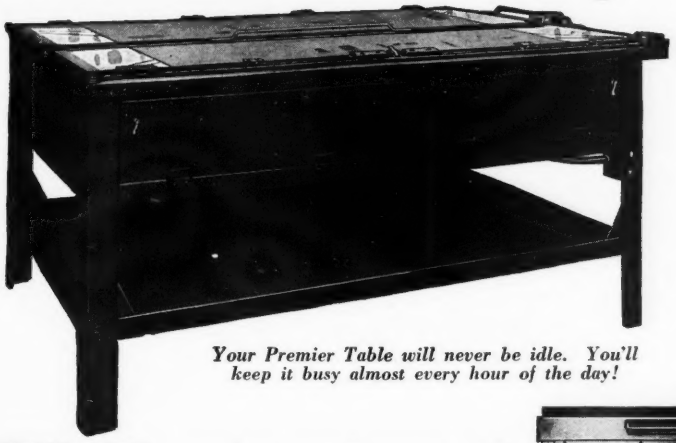
Designed by the ENGINEERING DEPARTMENT *of the*

AMERICAN TYPE FOUNDERS COMPANY

COVERING THE CONTINENT



Premier Register Table

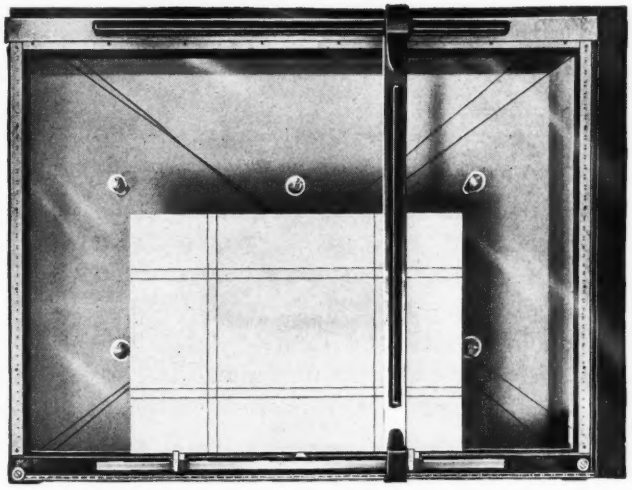


Your Premier Table will never be idle. You'll keep it busy almost every hour of the day!

For accuracy, speed and ready convenience in the line-up and color registration of forms no other appliance has ever equalled the Premier Table.

TODAY'S exacting requirements of precision of line-up and register and economy of production of black and color printing make the Premier Table one of the most satisfactory and profitable investments the modern printer can make.

Hundreds of the best-known printing establishments in the country bear witness to the indispensable value of this table. Its exclusive features *(patented)* are making money for every printer that installs it.



Top view of Premier Register and Line-Up Table, showing illumination chamber and mechanism of sliding straight-edges

George R. Swart & Company, Inc.

Printers' and Bookbinders' Machinery

ALSO

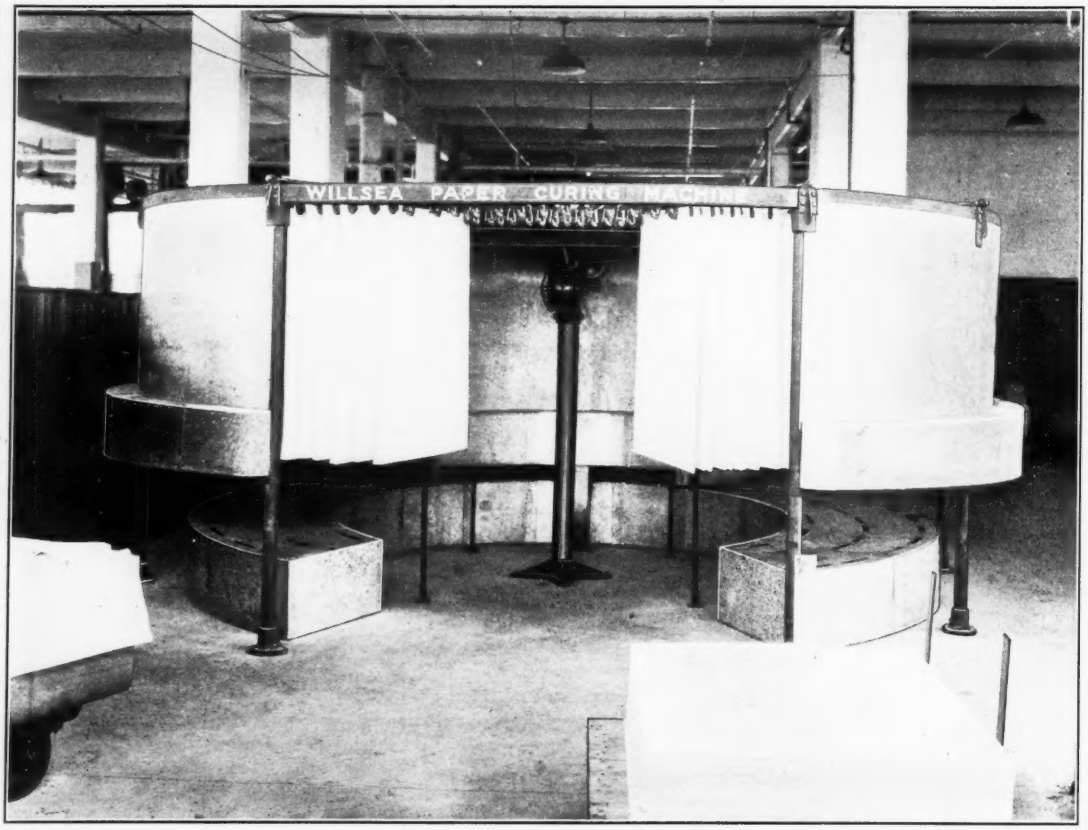
American Chalk Overlay Process

NEW YORK

NEW YORK: *Printing Crafts Bldg.*
PHILADELPHIA: *Bourse Bldg.*

CHICAGO: *Rand McNally Bldg.*
LONDON: *Smyth Horne Ltd., 1-3 Baldwin's Place*

Accuracy *Balanced Construction* *Higher Speed* *Increased Production*



IN the series of Stecher and Willsea Paper Conditioning Machines there is a machine to meet the particular requirements of every plant. The two types—straight and circular—are built in many sizes to handle any size and kind of paper, and with capacities ranging from 6,000 to 30,000 sheets of 3-pt. stock every two hours—or proportionately smaller amounts of thicker stock.

The particular circular machine illustrated above occupies a space 15′ in diameter, 6′ 6″ in height. It is built to handle a maximum sheet size of 44″ x 64″ but of course smaller sheets can be run also, as in the present instance where the paper is 36″ x 44″. The capacity is 6,000 sheets of 3-pt. every two hours. After the paper makes the first revolution of one hour it is inverted and hung from the other end for the second revolution—ensuring a uniform and thorough exposure.

These machines accomplish in two hours what old methods fail to accomplish in days or weeks—and in a small fraction of the space. Let us give you complete information.

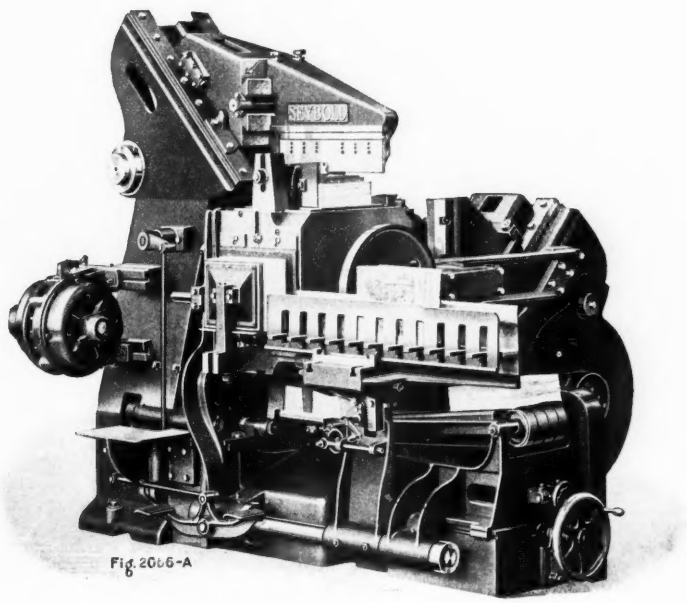
THE WILLSEA WORKS

Engineers : Founders : Machinists

ROCHESTER, NEW YORK, U. S. A.

Also Manufacturers of Multi-Color Presses for printing, scoring and cutting cartons from roll stock; Tubing Machines for making rectangular boxboard tubes or shells; and other special machinery

Responsibility flows to shoulders able to carry it;
Business to those equipped to do the work



Seybold Continuous Automatic Book Trimmer

If one postpone equipping his mind until there is full use for knowledge he will always miss his opportunity. If one waits to equip his plant until forced to do so by business thrust upon him, he will never attain the position in industry that should easily be his.

Some men with vision have purchased Seybold Continuous Trimmers when we could not total in their plants enough work to warrant the installation. Their foresight has developed profitable business.

A farmer does not operate a tractor every hour or every day, yet the enormous work the tractor does in minimum time makes it essential.

It is similar with some Seybold Automatic machines. We are reluctant to over-equip any one; so somewhere between our conservative advocacy and your vision of business possibility lies the correct moment for action.

We should both remember that opportunities lost from lack of preparedness are the silent, unrecorded failures.

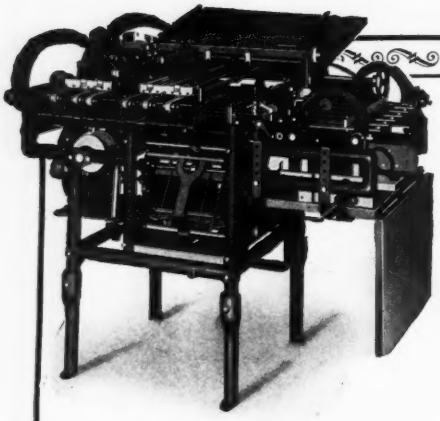
Begin a preparedness development by inquiring what a Seybold Continuous Trimmer will do.

The Seybold Machine Company

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO PARIS LONDON BUENOS AIRES STOCKHOLM



The Common Sense of Folding

THE neat, compact little folder illustrated has just one purpose in life—to make it possible for a printing plant to get away from folding small sheets by hand and solving this problem with actual profit to the printer.

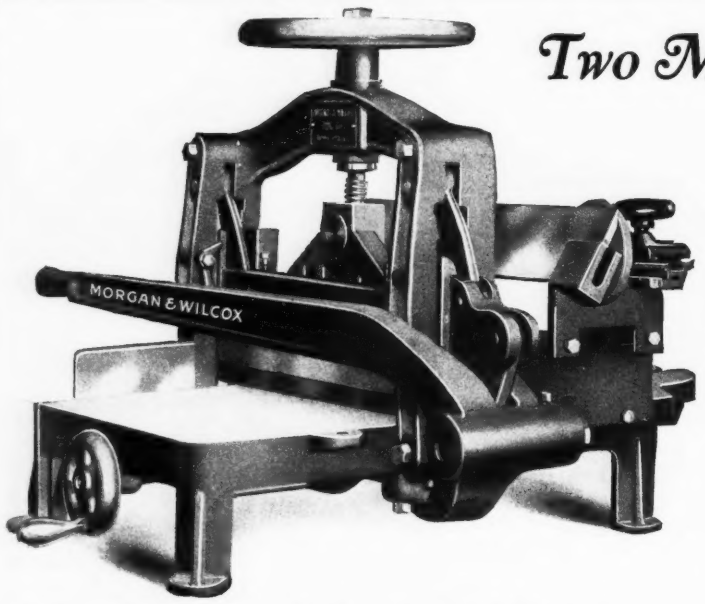
Mentges No. 7 Folder is not a universal folder—far from it. It is a highly specialized machine made to fold at a high speed—over 3000 per hour—sheets of any kind of paper ranging in size from 5½″x6″ to 25″x25″. That latter size means a 19″x25″ sheet either way.

Mentges No. 7 is pared right down to "brass tacks," stripped for action like a racing automobile—no funny parts for freak folds, just plain, everyday efficiency.

This is characteristic of the entire Mentges Line—simple, rugged, plain efficient money makers. *Complete information sent upon request.*

MENTGES FOLDER COMPANY, Sidney, Ohio

"The RIGHT Folder for YOUR Work"



MODERN BENCH CUTTERS, with or without Knife-Grinding Attachment, 16 and 19 inch. They are as well built as the large, expensive cutters.

Two Machines in One

The M. & W. BENCH CUTTER

illustrated, combines the cutter and grinder in one machine. The cutter is always ready for use and the knives are always sharp.

No chasing around town or sending outside for a place to have your blade sharpened. No grinding bills and no more wear and strain on your cutter due to a dull knife.

MORGANS & WILCOX MANUFACTURING CO.

MIDDLETOWN, N. Y.

ROUSE H. B. ROUSE & CO. 2214-16 WARD ST., CHICAGO ROUSE

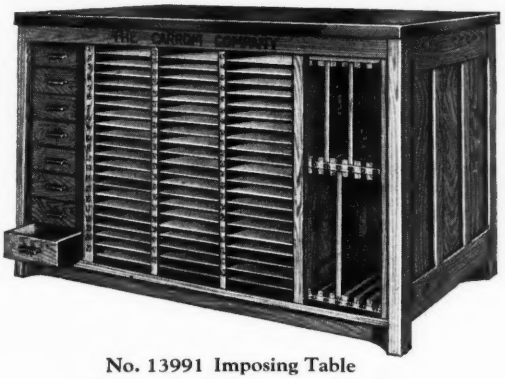
At Holiday Time—for a Quarter Century—ROUSE has been thanking printers for their generous patronage for the past year

In Canada:
Rouse heavy products
sold exclusively by
Toronto Type Foundry Company, Ltd.
Toronto, Montreal, Winnipeg, Regina.

Make your shop a present of that new motor driven Rouse Rotary Miterer

ROUSE H. B. ROUSE & CO. 2214-16 WARD ST., CHICAGO ROUSE

IMPOSING TABLES



No. 13991 Imposing Table
(Above view shows storage side only)

One of the many designs from our complete line of high grade composing room equipment.

Established 1889

The Carrom Company

LUDINGTON MICHIGAN

Manufacturers of a complete line of highest grade Composing Room Equipment—For Sale by all Independent Dealers

Work Bench and Storage Cabinet



No. 13645 (Steel) No. 3645 (Wood)

DESIGNED for use in connection with Linotype or other Slug-Casting Machines. Provides convenient working facilities for the machinist with ample storage capacity for his tools and the multitude of small parts and repairs constantly required. Hardwood working surface (79 x 28 x 1¾ inches thick) with wood tool board and tool shelf at rear.

Contents of Base: One drawer with grooved sides and center rail for Liners; one drawer with hinged front and zinc-lined bottom and compartment in rear for graphite, in which to clean Space-Bands; three drawers, each containing 49 steel boxes for storing small parts, screws, washers, etc.; one drawer with adjustable partitions for storing miscellaneous parts, and one drawer with grooved partitions for holding 93 Ejector Blades.

The **center section** has a large drawer with two compartments (each 12 x 21⅝ x 6 inches) also a cupboard with two adjustable shelves (each 25 inches wide inside) and doors.

The **right section** has a deep drawer at top, with hooks for holding Space-Bands; four inclined drawers with grooves for holding Matrices; a large drawer at bottom, in which, in front, there is a drilled block for holding drills of various sizes, and, in the rear, a space (17⅝ x 14 x 6⅛ inches inside) for miscellaneous storage purposes.

Height to working top, 34 inches; height overall, 55 inches. Floor space, 79 x 29 inches.

THE HAMILTON MANUFACTURING COMPANY

Eastern House: RAHWAY, N. J. TWO RIVERS, WISCONSIN

HAMILTON GOODS ARE FOR SALE BY PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE



"Its work is much speedier and more lasting than thread sewing, the sections staying in place no matter how roughly the book is handled."
—Phillips Printing Company, Los Angeles, Cal.

"Books sewed by hand in former times are now sewed by wire on this machine and *it does the work in one-tenth of the time it used to take.*"
—Blum-Beck Corporation, Los Angeles, Cal.

"Superiority in quality of the work and binding produced on your machine *at a very nominal cost as compared with the work on other machines*, etc."
—Universal Braille Press, Los Angeles, Cal.

for ECONOMICAL STITCHING

The F & G Book Stitcher —

PRODUCERS who use the *F & G Book Stitcher* profit by the machine's adaptability to *speed*. The handy, efficient method of operation and being instantly ready to effect a change from one size to another results in general economy.

Edition, Catalog or Directory work on this machine can be fed two or more sections in one operation which element doubles or trebles the output as against any other method.

All tipping or pasting of inserts is eliminated. This is a notable saving feature on some work. It binds loose leaves as easily as sections.

An *F & G wire stitched book* is more *durable* and *costs less* to make than any other kind.

The F & G Feeder Stitcher

This is a positive quick change machine. Less than two minutes required to adjust spacing of heads and you have effected a change from six to sixteen inch pamphlet work or any other range. It gathers and stitches in the one action and is extremely simple in design.

The Everready Wire Stitcher

This machine is constructed around the efficiency of the *F & G Stitcher Head* and is unlike other machines on the market in that it has four stitching heads on the one mounting, set for various ranges of work. It is another simple and efficient machine.

Write for descriptive circular.

LEONARD MACHINERY COMPANY

Designers and Builders of High Grade Machinery

2-1224

1355 WEST OCEAN AVENUE
LONG BEACH, CALIFORNIA



A-3 Model TrimOsaw
Replacing every other Saw Trimmer in the world's progressive shops.

Every Printshop in PERU, *Indiana, has a*

TRIMOSAW

WHY??—and WHY be behind Peru and many other 100% TrimOsaw cities in the march of Progress.

Send for 1—"Make It Pay You" Circular.
2—Special Offer on Ben Franklin TrimOsaw.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY SINCE 1881
KALAMAZOO MICHIGAN

Hill-Curtis Chicago Store
641 South Dearborn St.
Chicago, Ill.

Rep. Southeastern States
Dodson Printers' Supply Co.
Atlanta, Ga.

Hill-Curtis New York Store
Printing Crafts' Bldg., 461 8th Ave., Room 1603
New York City

Exclusive Agents for Canada and Newfoundland
Toronto Type Foundry Co., Ltd.,
Toronto, Montreal, Winnipeg, Regina, Vancouver

Exclusive Agents for Australia
F. T. Wimble & Co., Ltd.
Sydney, Melbourne, Brisbane

Exclusive Agents for France
The Canadian American Mach. Co., France, S. A.
Paris, X., France

Exclusive Agents for England
The Canadian-American Mach. Co., Ltd.
London, E. C. 4, England

WESEL

WHY buy the finest product of modern rotary press manufacturers and be satisfied with the antiquated "V" groove and the old drop-in nut? Have your cylinders grooved to accommodate the famous Wesel Hook, used successfully for years with the Wesel Final Base, and enjoy the subsequent economies of more accurate register, greater speed in locking plates on cylinders and positive assurance against "slippage" of plates during a run.

Your present rotary cylinders may be regrooved, providing original grooves are accurately spaced, but certainly a modern new rotary should be modernly equipped. Let us tell you all about the Wesel Final System.

F. WESEL MANUFACTURING COMPANY
72-80 Cranberry Street, BROOKLYN, N. Y.
CHICAGO BRANCH—431 South Dearborn Street



One of four cylinders grooved by us with the Wesel Final System for the Cuneo-Henneberry Corporation for one of their new Schwartz-Seymour presses. Each cylinder is 74" between bearers and 70" in circumference and accommodates 96 plates.

JOHNSON'S INKS

STANDARD FOR OVER A CENTURY



CHARLES ENEU Johnson AND COMPANY

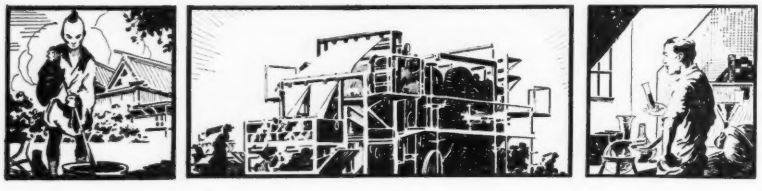
PHILADELPHIA

Branches

NEW YORK CHICAGO ST. LOUIS CLEVELAND BOSTON

BALTIMORE DALLAS KANSAS CITY PITTSBURGH DETROIT

STANDARD
FOR OVER
A CENTURY



SINCE the early centuries of ink making, by the Chinese, achievements can be traced to ideals, for they are the compelling forces that elevate one's work.

The Charles Eneu Johnson and Company continues to uphold the ideals of quality with which it was first inspired over a century ago.

CHARLES ENEU JOHNSON AND COMPANY

PHILADELPHIA

Branches

NEW YORK CHICAGO ST. LOUIS CLEVELAND BOSTON
BALTIMORE DALLAS KANSAS CITY PITTSBURGH DETROIT

EST. 1804

SIGNO MAGNI NOMINIS

MAKES A GOOD IMPRESSION

Another new typeface series now ready for immediate delivery

Ludlow Black

MATRICES for the Ludlow Black series of typefaces as used in the display lines of this advertisement are now ready for delivery in the 18, 24, 36 and 48 point sizes. Other sizes of the series are under way and will be announced as completed.

Among the many new typefaces cut by the Ludlow Company recently, none is of greater general interest than Ludlow Black. It provides the printer with a powerful, distinctive typeface that can be produced on the Ludlow in slug lines quickly and as needed in endless quantities and with a printing face that is always new.

Any printer or publisher contemplating the purchase of any quantity of a bold face series in single display types should first learn the many merits of the Ludlow System of display composition and test its speed for meeting his own display requirements.

Although speed and economy of production are important qualities of the Ludlow System, still its cardinal features are grounded in the true character and high quality of its typefaces and in the fact that with the Ludlow you always print from clear-cut well proportioned new type that is always type high, and in sizes ranging from 6 to 60 point, including bold, extended, and in beautiful italics with the full kerning effect but with no kerns to break off. These features add both beauty and strength to the Ludlow-set job.

Ask us for specimen pages of the Ludlow Black Series and other recently cut Ludlow typefaces.

Ludlow Typograph Co.

2032 Clybourn Avenue

CHICAGO

San Francisco
Hearst Bldg,

New York
World Bldg.

LUDLOW QUALITY COMPOSITION

"How does he do it?"

PERHAPS you've tried to figure out how your competitor takes an order right out of your hands,—You may have put it down to luck, better salesmanship, or simply to price cutting.

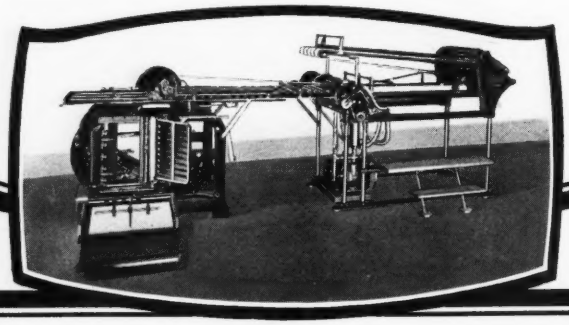
But the chances are that 90% of the jobs you lose, get away from you because your competitor plays up his better equipment.

Better equipment means greater working flexibility, better work, lower production costs, quicker delivery, *and a bigger margin of profit* on every job.

If your competitor has a Cleveland Folder the chances are he's capitalizing it, and offering *your* customer creative ideas in folding:—doing it attractively and in an out of the ordinary manner,—Distinctive.

His Cleveland, will make all the folds made by all the other folders and a great many that none of them can produce.

A post card will bring full information.



THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY—CLEVELAND

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Actual size of insert 10½ x 8¾ inches — produced in colors.

Offset on Coated Paper

The above shows part of an advertisement read by thousands of advertisers during November.

This ad, a two-page insert, was produced by offset *on coated paper*. The illustrations were from a booklet also produced by offset *on coated paper*.

Both pieces were produced on standard Harris Offset Presses. Both pieces were exceptional from the standpoint of effectiveness, coloring, and detail. The black and white halftones were clean and sharp. The color reproductions were brilliant and attractive.

May a Harris representative discuss with you, other interesting possibilities of Harris Presses? Write, saying "when."

The Harris Automatic Press Company

Pioneer Builders of Successful Offset Presses

New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



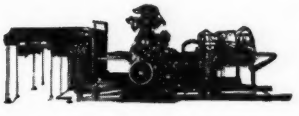
Low cost of medium large runs and up.



Speed of running—an impression every revolution.



Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up, withstands mailing and folds well.



Built in standard sizes, from 17 x 22 to 44 x 64. Two 2-color models.

HARRIS offset presses

QUALITY WITH LARGE OUTPUT

When You Think of Type Metals Think of

Wilke's

METALS REFINING COMPANY
HAMMOND, INDIANA

THE law of competition is the survival of the fittest. Competition is inexorable and compels us to do our best or go down. In order to succeed we must be closer buyers, better manufacturers, better chemists, better advertisers, better salesmen. We can not get trade or hold it long unless we are the best in our line. Have we succeeded? The steady growth of our business and the ever increasing demand for our product is the best proof. We have at least been successful in our effort to create a new standard for type metals. The "Wilke's" trademark on a bar of type metal gives you the same confidence that Lord Sterling's name does on silver. Type Metal Perfection finds its highest expression in

Wilke's METALS
THE HIGHEST STANDARD

WAREHOUSES IN ALL LEADING CITIES

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



Yellow No. 1574-26
Red No. 1574-27
Purple No. 1574-28
Orange No. 1574-29
Blue No. 1574-30
Black No. 1569-47

Every-Day Inks

ASSURE UNIFORMITY AT ALL TIMES

THE inks used on this sheet are some of our Every-Day Colors, printed on a cylinder press, single rolled, without slip sheeting, under normal pressroom conditions. Note the brilliancy and smoothness.



ORDER BY COLOR & NUMBER

Yellow No. 1574-26
Red No. 1574-27
Purple No. 1574-28
Orange No. 1574-29
Blue No. 1574-30
Black No. 1569-47

The Ault & Wiborg Co.

CINCINNATI

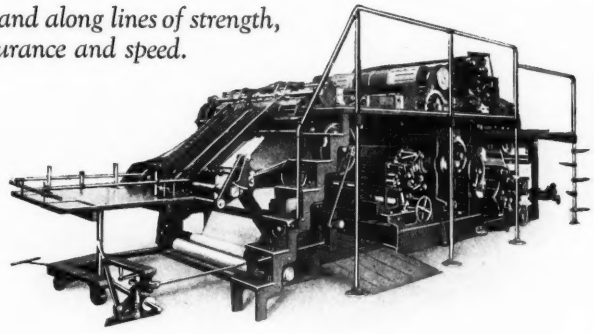
"Here and Everywhere"

NEW YORK	ST. LOUIS	MINNEAPOLIS	TORONTO, CAN.	CORDOBA, ARG.	CANTON, CHINA
BOSTON	CLEVELAND	ATLANTA	MONTREAL, CAN.	MENDOZA, ARG.	TIENTSIN, CHINA
PHILADELPHIA	BUFFALO	NEW ORLEANS	WINNIPEG, CAN.	RIO DE JANEIRO, BRAZIL	HONGKONG
BALTIMORE	DETROIT	HOUSTON	VANCOUVER, B. C.	MONTEVIDEO, URUGUAY	MANILA, P. I.
CHICAGO	MILWAUKEE	SAN FRANCISCO	BUENOS AIRES, ARG.	SHANGHAI, CHINA	LONDON E. C., ENG.
		LOS ANGELES	ROSARIO, ARG.		

KIDDER PRESSES

Are built to suit you and along lines of strength, beauty, endurance and speed.

We have been building them right for over forty years



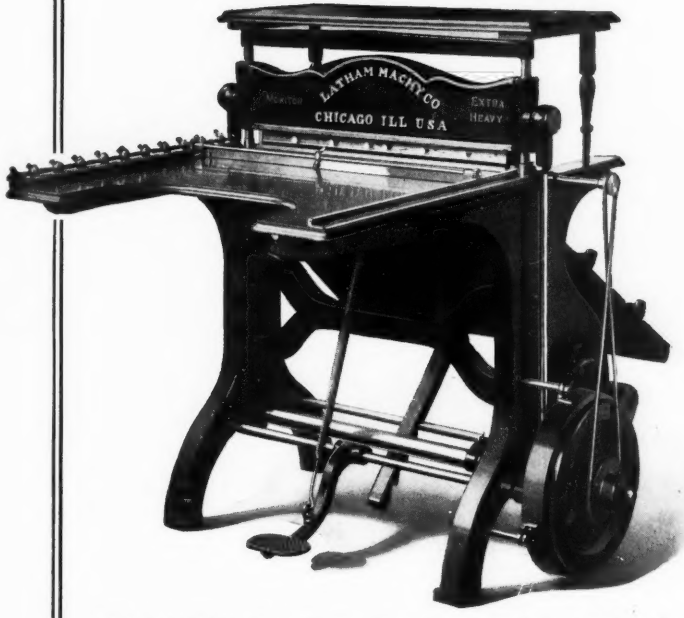
Our wide experience and good service are gladly at your command

KIDDER ROTARIES

Are surpassed by none for that special job. We can prove it to you.

KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway CHICAGO, 166 West Jackson St. TORONTO, CANADA, 445 King St., West



The MONITOR Extra Heavy Power Perforator is built in four sizes, 24″, 28″, 30″ and 36″. We also build the MONITOR Standard Perforator in the following sizes and styles: 12″ Hand Power; 20″, 24″, and 28″ Foot Power; 24″ and 28″ Power. All these machines punch the round hole perforation.

Little Holes

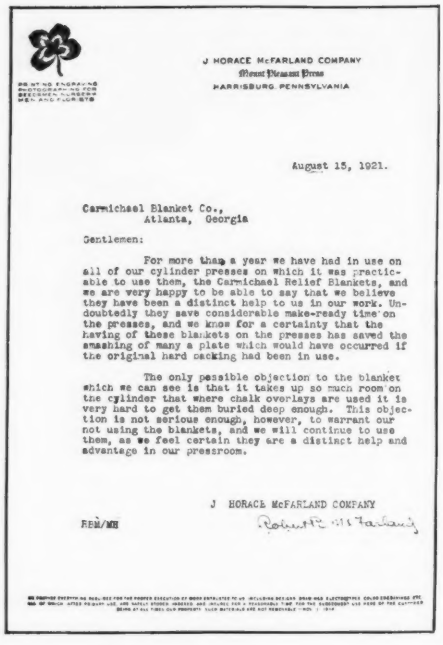
in the edges of checks and other papers may be made rapidly and economically with Monitor perforators. No freak ideas, no experiments, are embodied in these perforators; only correct mechanical principles worked out by *real* mechanics. The workmanship is the regular Monitor standard of accuracy, and the materials of construction are selected to give the longest, most satisfactory service. If you need such perforators, write for information to

Latham Machinery Co.

Builders of Bookbinders' Machinery for over 35 years

1153 Fulton Street, Chicago

Boston 531 Atlantic Ave. **Philadelphia** Bourse Bldg. **New York** 45 Lafayette St.



J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY

RBH/MH

CARMICHAEL
Relief Blankets

(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.
ATLANTA, GEORGIA

Pacific Coast Sales Office
711-713 Mills Building, San Francisco, Cal.

The Ideal *underlying our business is to merit the reputation of being thoroughly capable, reliable and reasonable*

GLOBE ENGRAVING & ELECTROTYPE COMPANY

711 SO. DEARBORN ST., CHICAGO, ILL.

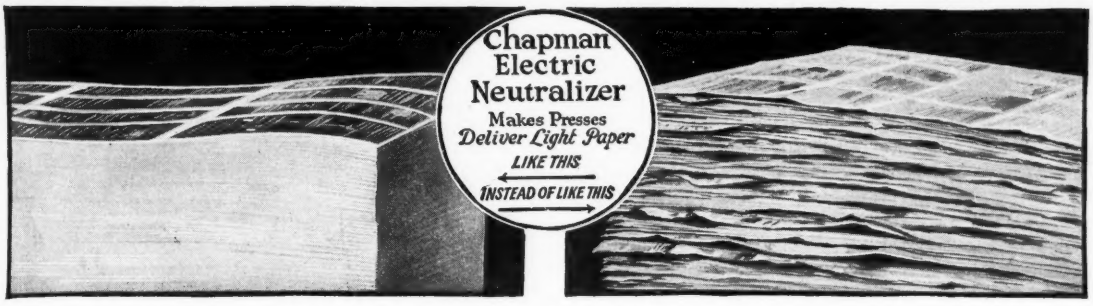
We have an organization and equipment that is complete for the production of ALL kinds of printing plates, including:

Artistic Designs
Pen and Wash Drawings
Photo Retouching
Plain and Vignetted Halftones
Zinc Etchings and Color Plates



Wax Process—
Rule Work, Maps,
Diagrams and Headings
Wax or Lead Mould Copper
and Nickel-Steel Electrotypes

Book and Catalog Plates and Advertising Matter of every description



How much is Static Electricity going to cost you this winter?

If your presses are among the more than seven thousand now equipped with the CHAPMAN ELECTRIC NEUTRALIZER your static account is balanced and closed. But, if the CHAPMAN ELECTRIC NEUTRALIZER is ***not*** on duty in your pressroom ***you don't know*** what static electricity may cost you the coming winter—***in impairment of quality—in broken promises—in loss of money.***

Among the most enthusiastic users of the neutralizer today are those who formerly said they could "get by" without it. Send for circular.

Selling Agents for
Automatic Ink Dryer
The Safe Gas Attachment for Printing Presses

United Printing Machinery Co.

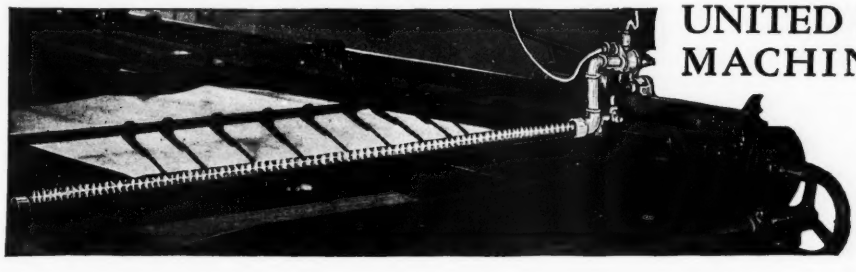
38 Park Row, New York · **83 Broad Street, Boston** · **604 Fisher Bldg., Chicago**

AUTOMATIC INK DRYER

It Quickens Oxidation

Users are sending their work to the bindery hours earlier than ever before.

On some kinds of paper printing ink dries by oxidation and by absorption. On the better grades, however, oxidation is a much greater drying factor than absorption. *Heat Quickens Oxidation. Heat* is applied directly to the sheet by the AUTOMATIC INK DRYER. By its use slip-sheeting becomes practically a thing of the past not only on black and white printing but also on color presses. A special descriptive circular tells you how the AUTOMATIC INK DRYER has been made absolutely free from fire risk. Send for your copy today.



UNITED PRINTING MACHINERY CO.

38 Park Row, New York
83 Broad Street, Boston
604 Fisher Building, Chicago

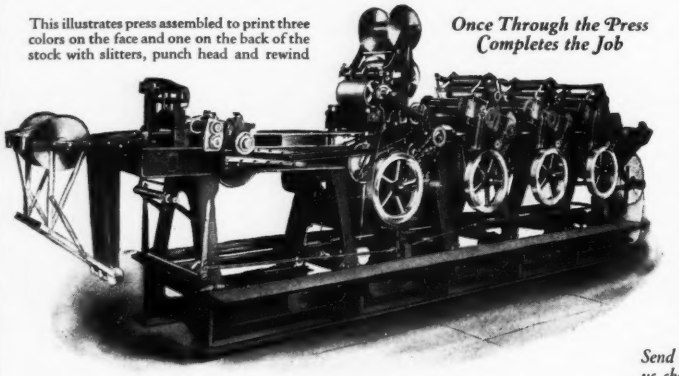
MULTI-
NEW ERA PRESS
PROCESS

Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

Once Through the Press Completes the Job



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

BOSTON WIRE STITCHERS

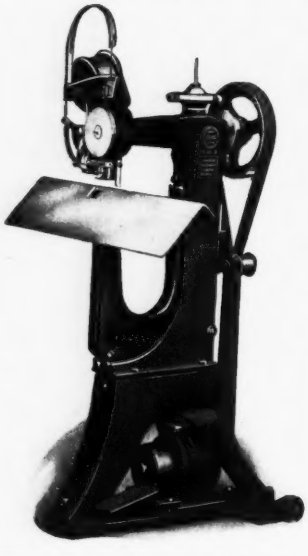


Illustration of No. 3 Boston Wire Stitcher with Motor Attachment

THE model illustrated is our No. 3 BOSTON with a stitching capacity of two sheets to one-half inch. Flat and Saddle Table is combined in one, and made operative for the two classes of work by merely pulling a lock pin. All working parts are singly adjusted by turning the handwheel to gauge the thickness. Several thousand No. 3 BOSTONS are daily turning out high-grade stitching in all parts of the world.

The No. 3 BOSTON is the simplest of all wire stitchers and is easily handled by the operators without expert supervision. Write our Selling Houses for quotations.

General Selling Agent

AMERICAN TYPE FOUNDERS COMPANY

SET IN MEMBERS OF THE GARAMOND FAMILY CLELAND BORDERS

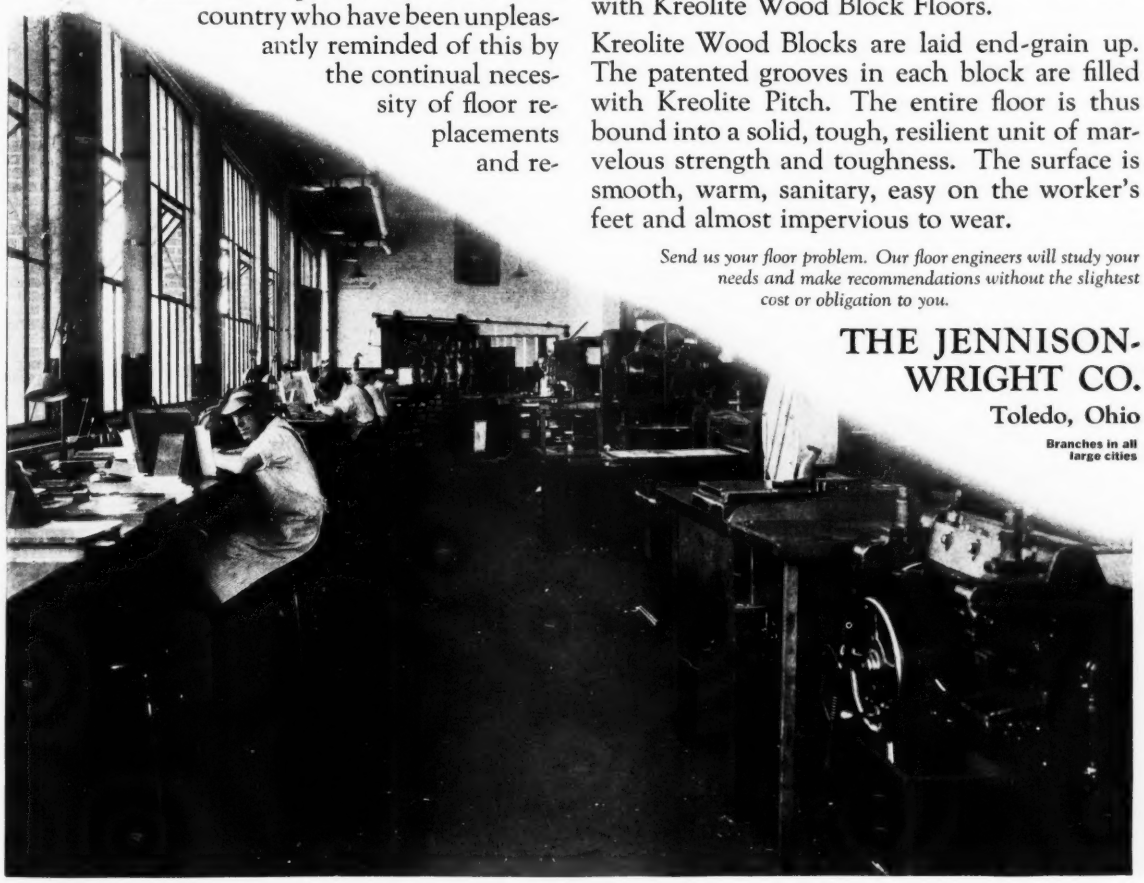
KREOLITE

Weight, Vibration, Traffic!

Printing machinery is heavy. So is paper stock. The vibration of large and small presses running at various speeds is terrific. Type forms, stereos and material must constantly be moved about.

Think of the strain on the printing plant floor!

Printers and publishers all over the country who have been unpleasantly reminded of this by the continual necessity of floor replacements and repairs, are permanently remedying the trouble by installing *Kreolite Wood Block Floors.*



Pictured here is a recent installation in the plant of Ginn & Company, Publishers at Boston. This view shows the typesetting room on the fifth floor. The entire building being equipped with Kreolite Wood Block Floors.

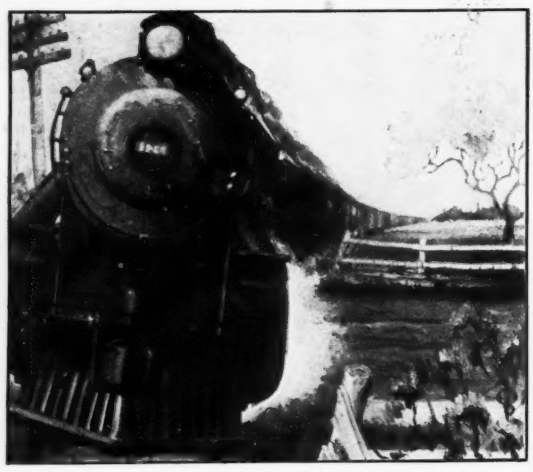
Kreolite Wood Blocks are laid end-grain up. The patented grooves in each block are filled with Kreolite Pitch. The entire floor is thus bound into a solid, tough, resilient unit of marvelous strength and toughness. The surface is smooth, warm, sanitary, easy on the worker's feet and almost impervious to wear.

Send us your floor problem. Our floor engineers will study your needs and make recommendations without the slightest cost or obligation to you.

THE JENNISON-WRIGHT CO.
Toledo, Ohio

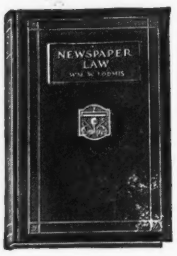
Branches in all large cities

FLOORS
WOOD BLOCK



THE caption for this advertisement has been purposely omitted to show you how an illustration focuses attention. We have illustrated our service (art work and photo-engraving) in a striking manner and the illustration has aroused your interest. There can be no better proof of the value of using good illustrations both to attract attention and to show what your product or service can do.

CRESCENT ENGRAVING CO.
KALAMAZOO, MICHIGAN



Newspaper Law

¶ This is a compilation, in one volume, of the hundreds of laws pertaining to the printing and publishing trades. It is the most valuable reference book ever published for your protection.

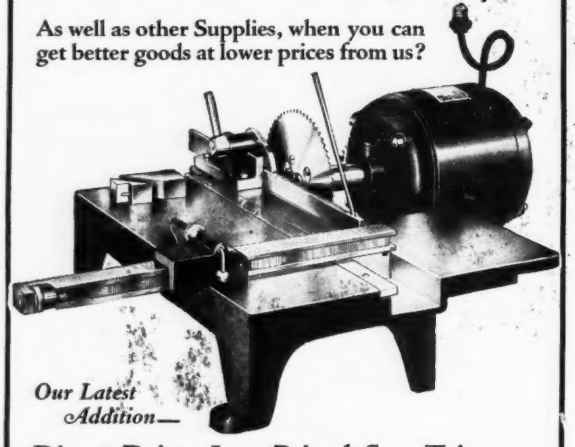
¶ It helps you avoid costly errors of omission and commission without the necessity of paying a lawyer's fee every time you want to be "set right" on a point very often involving both your customer and yourself.

¶ Every publisher, printer, writer and advertising man should have a copy of "Newspaper Law." Send no money, just clip this advertisement, write your name and address on a piece of paper and mail. The postman will collect $2.50 when the book is delivered.

The PORTE PUBLISHING CO.
Salt Lake City, Utah

Why Buy the Highest Priced Machinery

As well as other Supplies, when you can get better goods at lower prices from us?



Our Latest Addition—

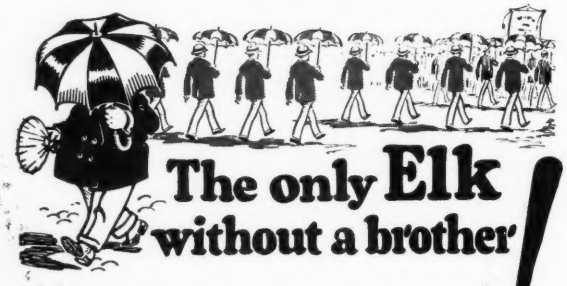
Direct Drive, Low-Priced Saw-Trimmer

Big reduction in price on all goods of our make between now and December 31, 1924. This includes Spacebands, Liners and other supplies.

Write for Prices

Schuyler-Hildman Saw-Trimmer and Linotype Supply Co.

160 North Wells Street **CHICAGO, U. S. A.**



The only Elk without a brother!

GET the samples and we believe you will agree that our "Elk" grade stands absolutely alone in envelope values.

In color it's one of the best whites you have looked at. It is unusually strong and full-bodied, with every appearance of a bond in the 24-lb. weight and a ledger in 28-lb. Yet its price is way down from the bond and ledger class.

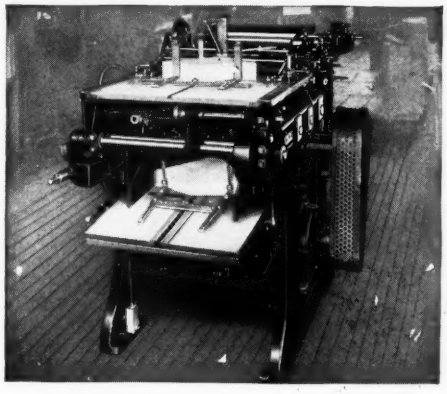
And how the gum sticks! In this respect alone "Elk" will cut out—completely—one of the worst of envelope troubles.

We consider ourselves mighty fortunate to have this triple star item in our Price List No. 27 which will come to you—with any desired samples—on request.

Learn about "Elk" today.

The Western States Envelope Co.
South Water *from* Clinton *to* Ferry Sts.
Milwaukee
Wisconsin

The *only* press that will feed died-out blanks, made-up envelopes and sheet work equally well

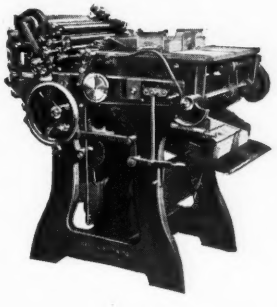


7,500 impressions per hour from curved plates

On envelopes, bill-heads, office forms and the general run of commercial printing, the S & S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.



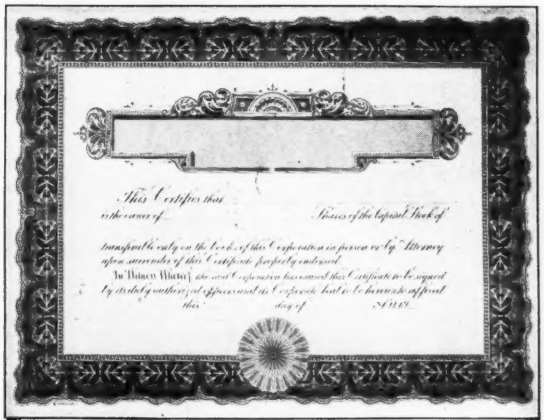
Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible, and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.

STOKES & SMITH CO.

Summerdale Avenue **Philadelphia, Pa.**

London Office: 23, Goswell Road
London, E. C. 1



Go to Goes for

THE GOES STEEL ENGRAVED STOCK CERTIFICATE BLANKS

An entirely new series of Certificate Blanks embodying the Standard wording for regular stock issues.

The Goes assortment of

STEEL ENGRAVED BLANKS

also includes open faced Certificate Blanks, Bordered Blanks, Bond Blanks and Coupon Sheets, all of which have been carefully produced by the Regulation Bank Note Process upon Crane's Bond Paper.

The Goes Lithographed

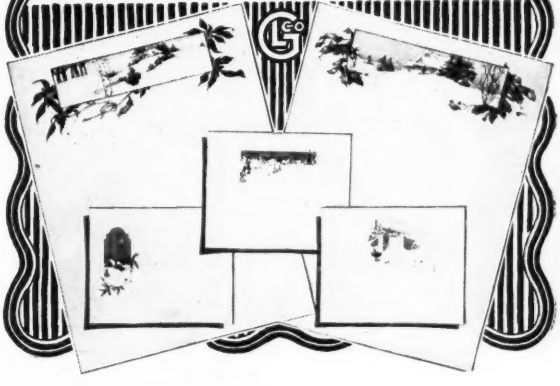
GREETING CARDS AND HOLIDAY LETTER HEADS

embrace a group of delicate subjects which becomingly typify the Holiday Spirit.

Samples or descriptive matter and full information including prices will gladly be furnished upon receipt of written request.

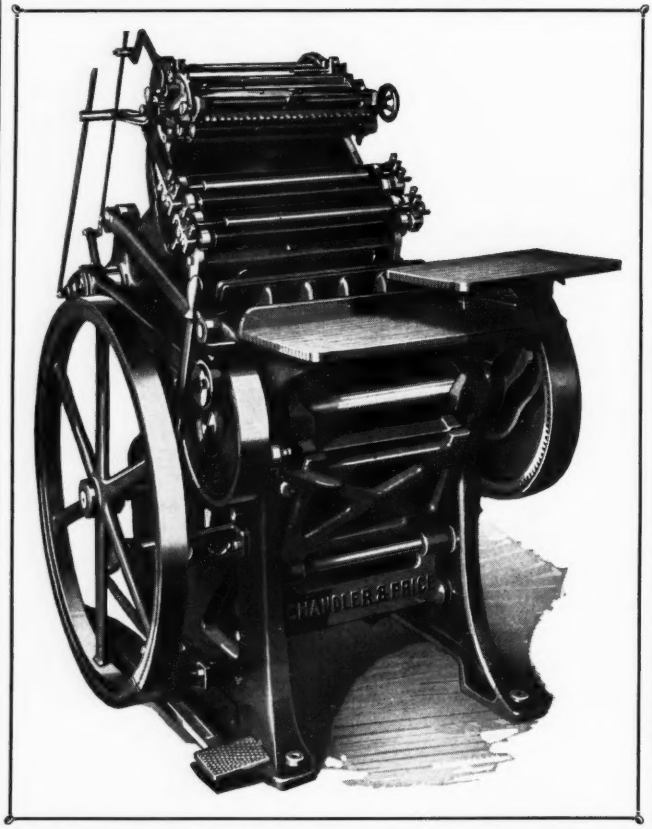
Goes Lithographing Company

45 West 61st Street, Chicago



The Chandler & Price Printing Presses

8x12 ~ 10x15 ~ FOUR SIZES ~ 12x18 ~ 14½x22



THE CRAFTSMAN ~ 12x18 ~ WITH ITS WONDERFUL DISTRIBUTION SYSTEM

WE CARRY all sizes of CHANDLER & PRICE PRESSES in stock at our Selling Houses for prompt delivery. When in the market for a new C. & P. Press, write, telephone or wire your requirements, including motor equipment, to the nearest AMERICAN TYPE FOUNDERS COMPANY Selling House

Selling Houses Located in the Following Cities:

BOSTON	RICHMOND	CLEVELAND	DETROIT	KANSAS CITY	PORTLAND, ORE.
NEW YORK	BALTIMORE	CINCINNATI	ST. LOUIS	DENVER	LOS ANGELES
PHILADELPHIA	BUFFALO	ATLANTA	MILWAUKEE	SAN FRANCISCO	WINNIPEG
	PITTSBURGH	CHICAGO	MINNEAPOLIS	SPOKANE	

AMERICAN TYPE FOUNDERS COMPANY

SET IN MEMBERS OF THE GARAMOND FAMILY ADAM ORNAMENTS NO. 1

TYPON REFLEX PAPER

To the Readers of the Inland Printer:

Kindly read carefully the following. It's not an advertisement; it is news. It refers to a new and important development in the art of printing, the Typon Reflex Paper.

The Typon Reflex Paper Negative

is not an untried invention that has to be proven by tests and experiments, but a process of proven value and endorsed as one of the greatest and most far-reaching developments in lithography and offset printing by every one of the nationally known authorities who have so far become acquainted with TRP. The Typon Reflex Paper Negative is only the first of a series of startling developments in offset printing which the Société Polygraphique Laupen-Berne, Switzerland, after years of strenuous work in laboratory, machine shop and offset printing plant, is now beginning to disclose and present to the lithographic and offset printing industry.

Before being placed on the market, TRP has been used for over one year and a half on a very large scale in the Reproduction Department of the owners of the patents, the Société Polygraphique. It is a process that has been passed through thorough tests.

TRP is on the market and open to everyone for investigation. Testing this new process involves no risk or investment of capital. It is merely a matter of purchasing a few packages of a new photographic negative paper, putting that into the camera or into the printing frame and examining the results.

It is not expensive to try out TRP, but it may prove expensive to believe old methods good enough to pass up the new one.

The TR-Paper Negative is not the competitor; TRP is the successor of the Wet Plate, if the following few data only are facts. Whether they are or not, can easily be established by any one who cares to try.

TYPON REFLEX PAPER COMPANY
Sole Agent
1465 Broadway, New York City

Typon Reflex Paper Negatives

Are Produced IN THE PRINTING FRAME by means of the peculiar reflex action of the TRP-emulsion.

—for life size reproduction of type matter, printed on both sides, books, catalogues, of business forms, maps, tabulating matter, subjects written or drawn in pencil or ink, etc.

WITH THE CAMERA for exact, reduced or enlarged size reproduction of black-white subjects, from type to halftone.

TRP Saving

In Time: As against 40 wetplate negatives, 200 or more TRP-Negatives could be produced within the same period of time.

In Cost: Cost of production is about ½ to ⅔ less than that of wetplate negative.

After printing, TRP-Negatives can be filed away for future use.

The TRP-Negative reduces amount of capital invested in glass to a negligible minimum and, correspondingly, losses by breakage.

In Labor: No expert required for the handling of TRP, as its manipulation is extremely simple.

TRP is a short-cut in many ways and applies as such to about 75% of the black-white work done by lithographer and planographic printer.

In Equipment: Any printing frame that secures good contact, although we recommend vacuum, and any process camera can be used for production of TRP-Negatives. A yellow filter is all that is required for the printing frame.

But even the installation of a special large TRP-printing frame, or of a vertical copying camera that can turn out a 24x24 negative every two to five minutes, and which is now manufactured for special use with TRP-Negative production at around $500.00, does not constitute a large investment of capital.

The TRP operation is done by bright yellow light in the dark room, such as the Natural Glass Amber Color Mazda lamp.

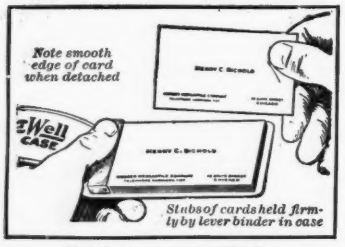
In Service: TRP Negatives or Positives save the printer and the publisher the cost of resetting electrotype, halftone linecut plates and their storage.

TRP opens to the planographic printer new roads to business, hitherto closed to him.

The TRP-Negative, made direct from proof pulled from composition, and printed on the zinc plate, eliminates make-ready and replaces electrotype by a "paper electro."

TRP is sold in minimum quantities of one package of either Strip-Film or Non-Strip Paper at the rate of 15 cents per square foot. For trial orders, packages can not be broken. Directions for use with each package.

TRP is supplied in standard sizes of 9½x12, 10x12½, 11x14, 12x16¼, 16x19¾, 17x22, 19¾x25, or in Rolls of 26 inch width and 100 feet length. In flat sheets, TRP is put up in packages of 100 sheets each. Special sizes furnished according to requirements. —*Advertisement.*



Your Ink + These Cards and Cases = PROFITS

Wiggins Patent Scored Cards printed in your shop and put up in neat Wearwell Lever Binder Cases will prove big money makers for you.

Filling an already established demand they practically sell on sight. Protected by Wearwell Cases, Wiggins Cards are always fresh and clean and detach from case with a smooth, straight edge. There is, therefore, no waste from spoilage.

Printers everywhere are averaging a 50 per cent profit on these cards and cases. You can get started at once towards this big extra profit. Send for one of our three sample orders today!

WIGGINS Peerless Book Form CARDS

Trial Assortment Order						Special Price
No. 1—	200 cards,	2 styles,	and 2	Cases,	2 styles,	$1.00
No. 2—	1200 "	4 "	8 "	4 "		5.00
No. 3—	2500 "	4 "	15 "	4 "		10.00

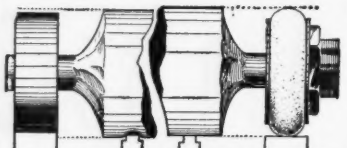
Order Now direct from this Advertisement

THE JOHN B. WIGGINS CO.

1101 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

Wiggins Patent Scored Cards ✦ Wearwell Lever Binder Cases

Morgan Expansion Roller Trucks *for* JOB PRESSES



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Insures clean printing without cutting of rollers.

They are Noiseless
They Expand and Contract
Equally efficient for old rollers.

They Save 50%

Prices at your dealers:

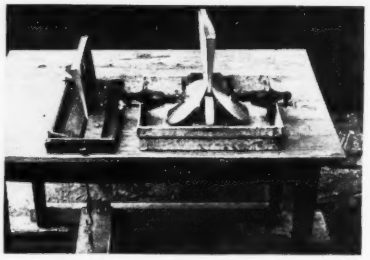
Set of 6 8 x 12 C. & P., $7.70
Set of 6 10 x 15 C. & P., 7.70
Set of 6 12 x 18 C. & P., 8.80
Set of 8 14½ x 22 C. & P., 11.00

WRITE FOR USER REFERENCES
HALF THE INK CAN BE SAVED

Morgan Expansion Roller Truck Co.

Ask your dealer or send direct. 100 N. Larchmont, Los Angeles, Cal.

New Gluing and Covering Machine



U. S. Patent 1495433
Canada Patent 232376

for
Side-Stitched Books

U. S. and Canadian Patent Rights For Sale

For details of machine see November issue *The Inland Printer*, page 272.

Address: G. H. PEEBLES, 980 Denman St., Vancouver, B. C., Can.

"NORTHWESTERN"

Push-Button (NORTHWESTERN ELECTRIC CO. MOTORS AK) *Controlled*

VARIABLE SPEED MOTORS
FOR PRINTING MACHINERY

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, U.S.A.

LINDLEY

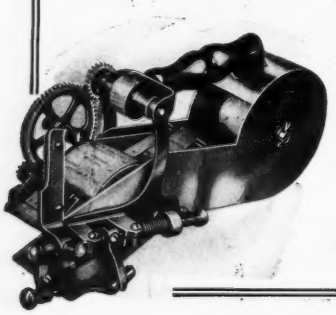
Folding Stationery Boxes

Come packed flat and take up very little storage space; they are easily made up. ¶ Pack your stationery 500 sheets to the box. No wrapping needed, as Lindley Boxes give perfect protection.

Write for Prices—Free Samples

Lindley Stationery Box Co., *Marion, Indiana*

The Wing-Horton Mailer

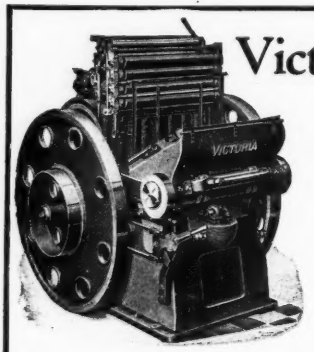


Some publishers prefer the brass Wing-Horton Mailer. We can still furnish brass mailers and guarantee them in every way. The Wing-Horton Mailer is made of the best materials and workmanship is of the highest class, in fact this machine is "better than ever."

Send for prices and further details.

Chauncey Wing's Sons
Greenfield, Mass.

Victoria Presses



are unequalled for finest Halftone and Register Work

—

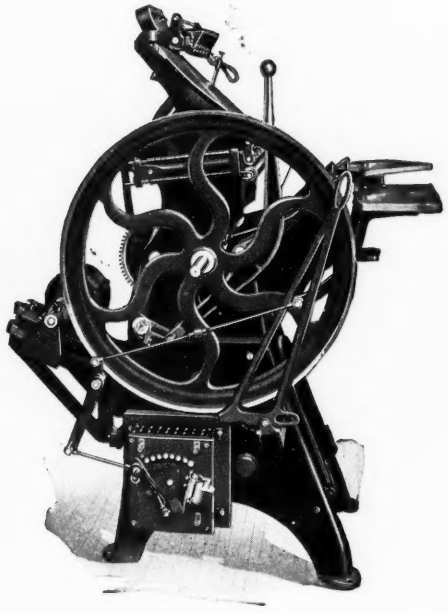
Imported from Germany

—

Inquiries Solicited

FRANK NOSSEL, 38 Park Row, New York

The Improved Pearl Press



Small work invariably runs high in production costs. By installing the Improved Pearl Press you can reduce initial cost, upkeep and operating expense.

This press is particularly designed to handle small work in both small and large printshops. It gives long, efficient and economical service.

Easy to feed. Automatic ink supply. Simple make-ready. Speeds up to 2,500 per hour when foot power is used and considerably exceeds this figure when driven by electric power. Perfectly balanced. Strong, durable and noiseless. Made in 5x8 and 7x11 sizes.

You will find the Improved Pearl Press a profitable investment to reduce your production costs.

The Golding Art Jobber



For years the Golding Art Jobber has been selected by printers because of its adaptability in producing highest quality of work.

Strong, heavy, rigid and durable because of its specially designed construction. Operates at high speed and maintains an uniformly higher average of production. It has two distinct distributions from two separate points at each impression and a third distribution, if required, may be obtained by adding Vibrating Riding Rollers. All double rolling is eliminated on this press. Made in two sizes, 15 x 21 and 12 x 18.

This press has established for itself a definite place in both large and small print shops.

Write for Information and Prices

GOLDING PRESS DIVISION
American Type Founders Company

FRANKLIN, MASSACHUSETTS

We also manufacture the Golding Jobber, Pearl Press, Golding Auto Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Little Giant Lead and Rule Cutter, Boston and Official Card Cutters, Golding Tablet Press.

New Model B—

4-Head, Gang Delivery, Electric Sheet Detector, Automatic Lowering Table, Jogger, Etc.

The last word in sheet gathering perfection.

It's there when you need it. No salary to pay when idle.

One girl can do as much as four—on some work even more.

Eliminates the slow, tiresome and expensive hand gathering.

Efficiency demands automatic sheet gathering.



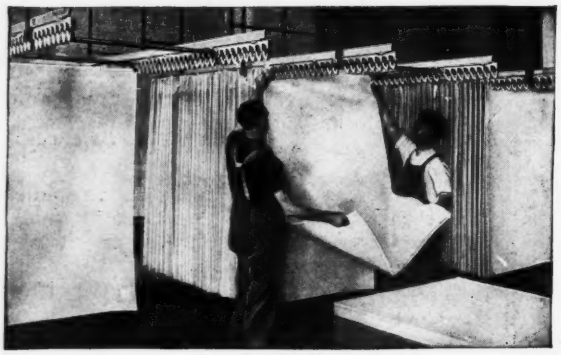
Special sizes to order and any number of heads.

Labor Saving Cost Cutting

Gathers Most All Kinds and Weights of Papers from 8½ x 11 to 14 x 20

Some operators gather sizes up to 17 x 22, at speeds of about 8,000 sheets per hour, or 1500 to 2000 sets of four sheets per hour or 3000 to 4000 sets of duplicate sheets per hour, loading the machine while in motion and inserting boards when required.

THE POOR RICHARD CORP., 6039 S. State St., Chicago, U. S. A.



Typical installation in operation

HOLDFAST HANGERS

An Indispensable Adjunct to the Offset Press

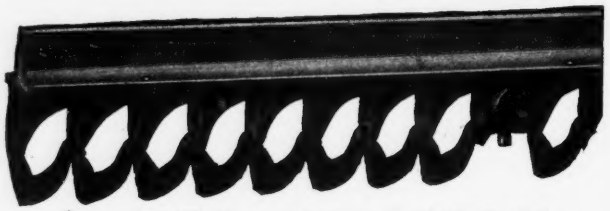
This device is especially designed for Seasoning of Paper Stock and insures Perfect Color Register. It has practically replaced the old-fashioned "Wooden Rack Method." It is made of indestructible material and will not rust or stain.

This equipment is constantly increasing in use by both large and small Lithographers and Printers with installations running from two to two hundred strips each.

Catalogue and Complete Information on request.

Southworth Machine Company

PORTLAND, MAINE, U. S. A.



Construction—Showing a portion of one Standard 9 foot Strip

KAMARGO COVERS

OFFER A CHOICE OF THREE FINISHES
AND TWENTY-SEVEN SHADES

Morocco Gay Head Garrig

In these 3 cover papers you will find such a wide range for selection that the choice of the right cover is greatly simplified. No matter which one you select you are assured of a product that has two years of manufacturing experience behind it.

KAMARGO COVER AGENTS

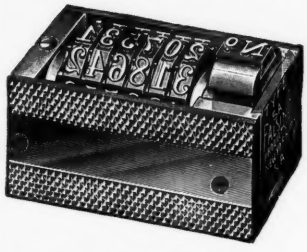
EXPORT AND FOREIGN

Ask your dealer or write us for sample books

KAMARGO MILLS
PRINTERS' BROTHERS WATERTOWN, N.Y.



The Greatest Value Ever Offered on the Finest Numbering Machine Ever Built



New Perfected

Model 5 $15.00

FALSING

SIX WHEEL

Nº 123456
Facsimile

Hand Engraved Clear Cut Figures

All Steel Standard Type High

FORWARD, BACKWARD OR SKIP NUMBERING

Falsing Numbering Machines are sold by us direct to the printing trade and also by independent dealers in printing supplies.

Discounts 10 per cent in quantities of 25 or over. Special discount of 5 per cent allowed if payment enclosed with order.

Our Guarantee

FALSING Numbering Machines are guaranteed to do perfect accurate numbering. If due to any fault in manufacture they fail to give complete satisfaction — just return them and we will cancel the charges.

Important Advantages

Lowest plunger construction of any Numbering Machine made.

Drop ciphers rest on solid bearing and cannot get low under any condition.

The wheel shaft can be drawn out from either end, permitting quick insertion of skip wheels.

Double plunger springs solidly encased, assuring a rigid, even balance.

All parts interchangeable, replaceable and easy to repair.

Takes less room in the chase, size 5 x 9 picas.

FALSING PRODUCTS CO., 299 Broadway, New York

DESIGNERS AND BUILDERS OF NUMBERING DEVICES

Canadian Distributors, Miller & Richard, Type Founders, Machinery and Supplies, Toronto and Winnipeg

---



A few weeks ago a used No. 2 Potter Proof Press eleven years old was sold to a close buyer for 68% of the present selling price of a new machine.

That is pretty good evidence that the Potter is built on sound principles and that it always has been well made.

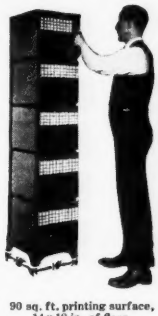
Potters are built better to-day than ever before. All modern facilities for precision manufacture are used in their making.

HACKER MANUFACTURING CO.

320 South Honore Street **Chicago, Illinois**

Vertifile Your Cuts

File or Find any Cut in a Few Seconds



90 sq. ft. printing surface, 14 x 18 in. of floor.

Cuts filed vertically minimizes warpage, economizes space, prevents damage to the printing surface and when filed Vertifile way gains all these advantages to the utmost.

The Vertifile is modern equipment, made of steel beautifully finished and made generously strong—it is built for hard, enduring service. It is a fine piece of office or shop furniture.

Made sectional book case plan, no construction work is necessary.

An ingenious signal device indicates available unoccupied space in any "book."

Any intelligent boy or girl can be cut keeper with the Vertifile.

Begin now and add sections as you need them—there is no limit to capacity.

Saves about half the space you're now using and is less in cost than a good plate lost.

Special Steel Equipment built to order.

Harlo R. Grant & Co., 2322 Madison St., Chicago

Harlo R. Grant & Co. **2322 Madison St., Chicago**

Kindly send information on the Vertifile for filing and finding cuts.

Attention of.....

.....*Co.*

Date..... *Address*.....

SKIPPING WHEELS Can Be Inserted in

American Numbering Machines

Enabling you to print checks or other numbered forms two or more on a page. With the American Model 30 or 31 it is necessary only to insert a skipping unit wheel, skipping the desired number. Write for information and we will show you how.

American Numbering Machine Co.

224-226 Shepherd Ave., Brooklyn, N. Y.

123 W. Madison St., Chicago, Ill. 66 Houndsditch, London, Eng.

A layout of jobs "2," "3," "4," and "5" on is shown below

JOB 2 ON Skip Wheels Skipping 2	JOB 3 ON Skip Wheels Skipping 3	JOB 5 ON Skip Wheels Skipping 5	JOB 4 ON Skip Wheels Skipping 4
No. 1	No. 1	No. 1	No. 1
No. 2	No. 2	No. 2	No. 2
	No. 3	No. 3	No. 3
		No. 4	No. 4
		No. 5	

Specify AMERICAN when ordering

The Robert Dick Mailer

Combines the Three Great Essentials to the Publisher

SPEED — SIMPLICITY — DURABILITY



Manufactured in inch and half inch sizes from two to five inches

Read what one of the many users has to say

The Waco-Times Herald,
Waco, Tex., Aug. 2, 1911,

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen — I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit. Yours very truly,

B. D. GEISER, *Foreman Mailing Dept.*

FOR FURTHER INFORMATION, ADDRESS

REV. ROBERT DICK ESTATE, 139 W. Tupper St., Buffalo, N. Y.

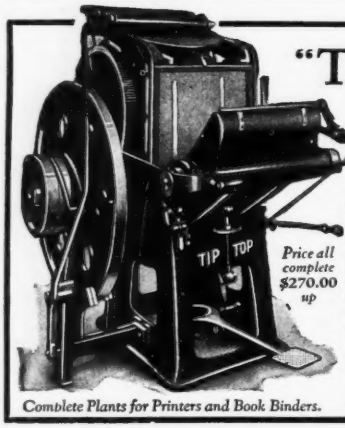
YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the excessive cost of make-ready and loss of running time in the pressroom occasioned by inferior, thin-shelled electrotypes may represent the difference between profit and loss to you. Command the skill, intelligence and careful workmanship of our efficient organization—give your pressroom a chance to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185



"TIP-TOP"

The Latest and Most Improved Job Press

SIZES

9¼x13, 10¼x15, 14½x18

Perfect impression, powerful build, runs noiseless. Speed 1,600–2,100 an hour. Throw-off of inking rollers while machine is running. Fine for halftones. Prices as low as any ordinary job press. Guaranteed prompt supply of parts—prompt delivery—easy terms.

Price all complete **$270.00** *up*

HOFFMANN Type & Engraving Co.

114 E. 13th St., N. Y. City

Complete Plants for Printers and Book Binders.



MOTORS *and* CONTROLLERS

For Every Printing Requirement

CLINE ELECTRIC MFG. CO.

CHICAGO NEW YORK

WOODTYPE

THE BEST AND CHEAPEST IN THE MARKET

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.

1800 E. New York Ave., Brooklyn, N. Y.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.

PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

METALS

Linotype, Intertype, Monotype, Stereotype, Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St., Chicago World Building New York

MEISEL Adjustable Rotary Presses

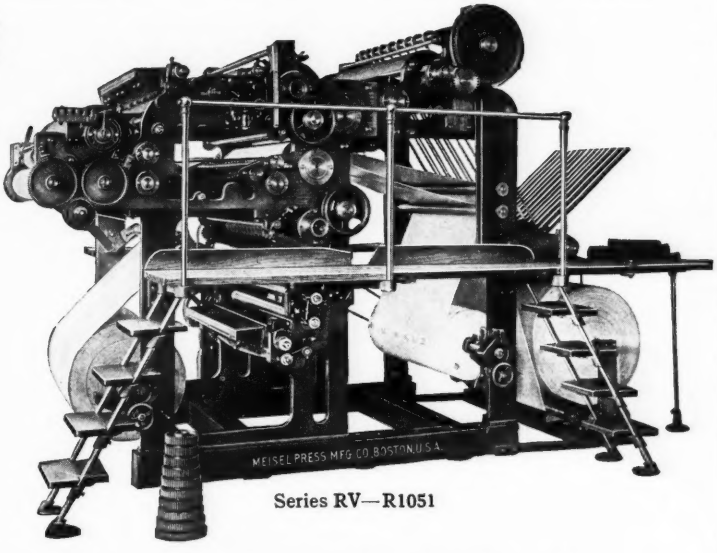
QUALITY SPEED DURABILITY MEISEL

This trademark is the sign of efficiency in Automatic Printing Machinery.

Meisel Features which Speed Up Production

Feeding from the roll
Numbering
Perforating both ways
Slitting
Cutting to length
Rewinding and Collating
Counting
Removing Counted Packages
—and other operations all performed automatically.

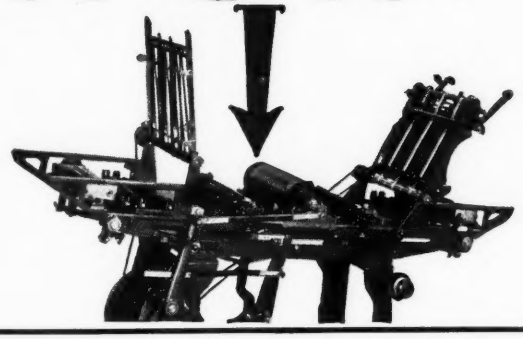
Write us about your requirements in specialty printing. We shall be pleased to send full information about machinery for your needs without putting you under any obligation.



Series RV—R1051

MEISEL PRESS MANUFACTURING COMPANY
944-948 DORCHESTER AVENUE, BOSTON, MASS.

NOW!

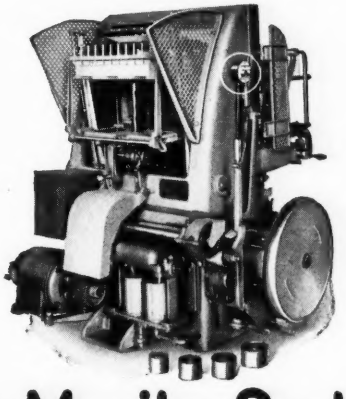


A Make Ready Cylinder

One of many distinctive features of this new kind of job press. Instantly accessible for make-ready that satisfies the most exacting printer. Speed up to 4800 impressions per hour. That means PROFIT. See M-24. Write for name of agent near you who has M-24 on exhibition.

LISENBY MFG. COMPANY
222 North Wabash Avenue *Dept. A,* Chicago, Illinois

M-24



The Monitor System

USED ON MIEHLE VERTICAL

Conveniently located push-buttons enable the new Miehle Vertical Job Press to be started or stopped by merely pressing a button.

The pressman's time is saved, spoilage is reduced and the motor at all times protected against possible abuse.

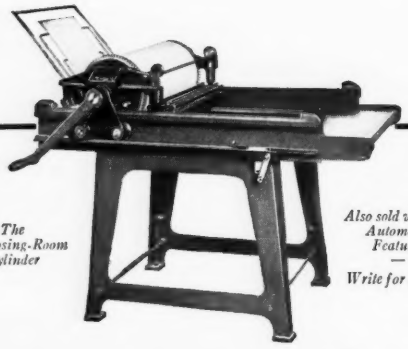
Monitor Controllers are built to meet every printing-press requirement from push-button start and stop to full automatic control. Let Monitor solve your problems.

Monitor Controller Company

500 E. Lombard St., Baltimore, Md.

New York Cleveland Chicago Boston Buffalo Philadelphia
Cincinnati St. Louis Detroit Birmingham Pittsburgh New Orleans

4720-1



The Composing-Room Cylinder

Also sold without Automatic Features
—
Write for Prices

Prevention of Waste

is the keystone of all manufacturing and business success. One of the most serious leaks in the printing office has been the cost of makeready on the press. To correct imperfect printing surfaces on the press is just as costly as the correction of typographical errors on the press. The invention and perfection of the

Vandercook Rigid Bed
Composing Room Presses

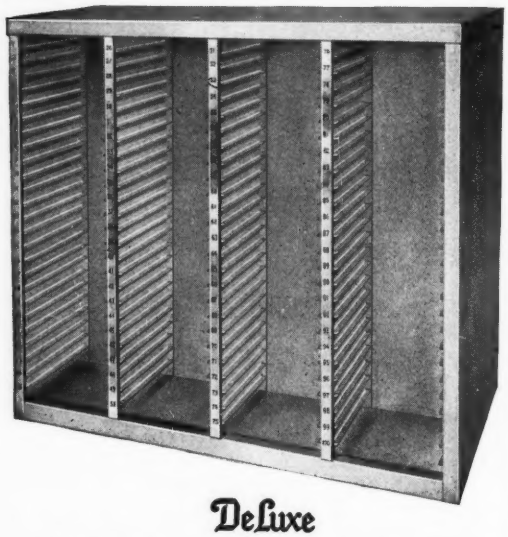
has obviated this waste. The first proof taken on one of them shows just what is needed to assure perfect printing surfaces, and a large part of the time-consuming work and expense for makeready can be saved before the pages are locked up.

All cylinders for all Vandercook presses are ground

Write us for complete information

Vandercook & Sons *Originators of the Modern Proof Press*

1716-22 W. Austin Ave., Chicago, Ill.

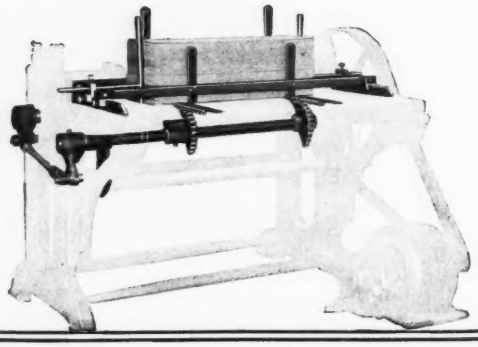


Deluxe
All-Steel Galley Cabinets
for Storage Purposes

No. 200—Holds 100 8¾x13" Galleys; 4 tier; number strips opposite runs; finished in dark green enamel **$35.00**

No. 208—Same as the above, but holds 100 Pressed Steel Galleys 6¼ x 23½" **$45.00**

CHICAGO METAL MFG. COMPANY
3724 S. ROCKWELL STREET CHICAGO, ILLINOIS



ROTARY AUTOMATIC
Board Feeder *for* Bookbinders

Saves 50 per cent on time used for handling and cutting board by present hand methods—absolutely accurate, heavily built of finest materials—simple to operate—will handle any board used in bindery for cloth cover work.

DOUBLEDAY, PAGE & COMPANY
The Country Life Press
Garden City, N.Y.

"Dear Mr. Stolp: We think your feeder for the board cutter a very remarkable machine and worthy of great consideration. On cross cutting we operated it at 160 per minute, which produced 24,000 pair of boards per hour. The construction is substantial, and it can be set up very quickly. Altogether we are well pleased with our purchase.

DOUBLEDAY, PAGE & COMPANY.
D. Macdonald, *Supt. Bindery."*

H. P. STOLP-GORE COMPANY
234 S. Des Plaines Street, Chicago, Illinois

YOUR MARKET

THE INLAND PRINTER contains an advertising section, part of which is an exchange for those wishing to buy or sell printing and newspaper plants, equipment, etc.

Another part of this section which both employers and employees watch closely, lists positions available and positions wanted.

When you are in the market for a position, an employee, machinery to buy or sell, do not forget this service. The cost of such advertising is very reasonable.

Classified Advertising Section

THE INLAND PRINTER
632 Sherman St., CHICAGO

Get acquainted with our line of

1925 CALENDAR PADS

49 Sizes—12 Styles

Let us mail you Catalogue and Price List today

1925		JANUARY				1925
SUN	MON	TUE	WED	THU	FRI	SAT
First Q. 1st-31st	Full M. 9th	Last Q. 17th	New M. 24th	1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

FIRST MONTH

Send us copy of your special pads and twelve-sheet calendar and we will quote you by return mail.

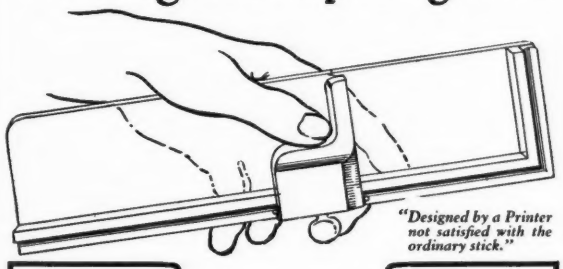
Goodwin Bros. Printing Co.

Manufacturers of Calendar Pads

2611-13-15 North Broadway
(Goodwin Building)

ST. LOUIS, MISSOURI

The Wright Composing Stick



"Designed by a Printer not satisfied with the ordinary stick."

The WRIGHT COMPOSING STICK can save you at least 20 per cent of your composition time on Mail Order Ads, Catalogues, Two-Color Labels and all matter which has to be spaced by hand into ovals or difficult mortises.

The WRIGHT COMPOSING STICK is used in many ad and composing rooms, where it was found to be far superior over the old method of spacing on the galley. The bottom of the WRIGHT STICK is made of glazed glass—the frame and finger of cast aluminum—strong and absolutely accurate, and will not rust. Weight, 10 oz.

By tracing, with pencil, an outline of the form to be set, on the glazed bottom of the stick, it leaves a clear vision for compositor and shows exact space of mortise in which copy must be set; "many valuable hours have been saved by a moment's study."

Price, $6.00

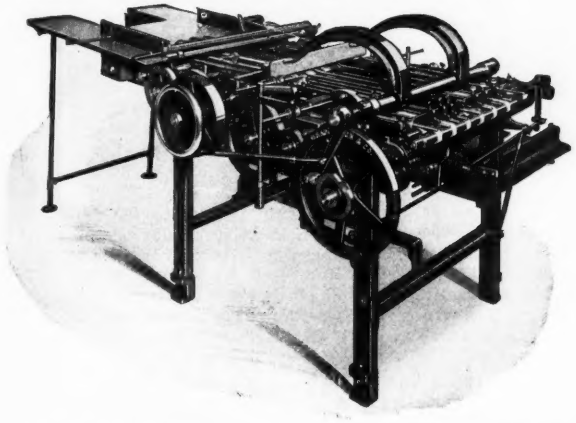
UNIVERSAL SALES COMPANY

259 Broadway, New York City

"EVERY DAY OF USE

Proves the Dependability of

Anderson High Speed Folders"



It is after a long period of high speed folding service that you really appreciate the superior qualities of the Anderson.

The low up-keep cost—the elimination of spoilage—the accuracy of the folds—the ease of setting and the variety of forms that can be handled on this machine is amazing. The folding speed is the same on all sheet sizes up to 25x38".

Let us know that you are interested so we can explain more fully

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



FACTORY OF NEWTON LINE COMPANY, HOMER, N. Y.

"Fishermen's Luck"

AT the Homer, N. Y., plant of the NEWTON LINE COMPANY, one of the largest of its kind in the United States, hundreds of spindles run nine hours a day to supply the patient worshippers of the art of fishing with lines of sufficient strength to hold the catches they tell about.



The superior products of the NEWTON LINE COMPANY are given wide publicity of a pictorial character. We enjoy the privilege of supplying it.

ITHACA

ENGRAVING COMPANY

ITHACA, NEW YORK

"YOUR STORY IN PICTURE LEAVES NOTHING UNTOLD"

MILLER NEWS NOTES

Live matters of interest pertaining to the Miller Saw-Trimmer Company, Pittsburgh, Pa., manufacturers of the well known Miller Automatic Feeders, Miller Ideal and Craftsman Units, Miller High-Speed Presses, Miller Saw-Trimmers and Miller Labor Saving Accessories. Descriptive matter sent on request.

Averages 3,597 Impressions Per Hour in Eighteen Shops

The following excerpts from letters recently received from Miller "High-Speed" Press users, reveal that in eighteen representative shops the "High-Speed" has established a production average of 3,597 impressions per hour. This high average is all the more noteworthy when it is considered that many of these shops specialize in the highest grade of fine halftone and close register color work. In others, mention is made of various kinds of stock, ranging from onionskins to heavy cardboards—demonstrating that the "High-Speed" is not limited in its capacity to successfully handle the exceptional as well as the commonplace job:

Alsop Printing Company, 1629 Fifth Ave., North Birmingham, Ala.: "We have printed any number of onionskin forms up to 12x19½" to an absolute hairline register at an average speed of 3,600 per hour. Hundred thousand and half million runs have no terrors for us now, when we can average day in and day out, week in and week out, 3,500 to 4,000 impressions per hour."

Alexander's Printshop, Marysville, Cal.: "On 16 and 20 lb. bond, book and ledger papers we have averaged 3,800 per hour for ten hours' straight run."

Calmar Printing Company, Inc., 145 Second St., San Francisco, Cal.: "The daily average production of the 'High-Speed' is around 3,500 per hour. On a 25,000 run there were less than a dozen sheets spoilage. Letterheads in long runs, two on, are ideal for this machine, the output being 4,000 impressions per hour."

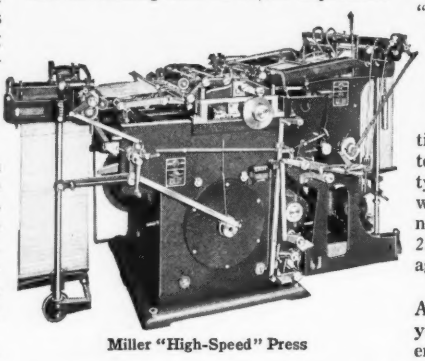
The Cloister Press, 247 Ninth St., San Francisco, Cal.: "Last week we had a run of 160,000 impressions, 11x17" sheet, with two bonds and two tissues, register job, four to a set, and we finished the job in 42½ hours." (Average 3,765 per hour.)

Shelton-Work Printing Company, 1774 Broadway, Denver, Colo.: "Our 'High-Speed' produces on hairline register work at a speed averaging well above the 4,000 mark. Personally, I have worked on all makes of automatic machines, but will say there is no press made that will run as fast, is built as strong, has as good distribution, or the accessibility for make-ready and wash-up that your 'High-Speed' has."

Hillsboro Printing Company, Inc., Tampa, Fla.: "We made a run of 32,000 impressions with eight different forms in ten hours." (Average 3,200 per hour.)

The Merchants Press, 3123 Clifton Ave., Chicago, Ill.: "We have been getting wonderful results from our Miller 'High-Speed' Press on work ranging from onionskin to cardboard at average speeds of from 3,600 to 3,900 per hour, obtaining perfect register; find the machine very accessible, convenient, quick for make-ready and satisfactory in every way."

Batten & Jorgensen, 75 Broad St., Boston, Mass.: "The pressman loaded and unloaded the machine without any assistance, and his running time on 30,450 impressions



Miller "High-Speed" Press

was eight hours, fifteen minutes. The sheet size was 11x17." (Average 3,690 per hour.)

Aronsson Printing Company, 1354 W. Lafayette Blvd., Detroit, Mich.: "Our records for ten weeks on the 'High-Speed' show a net average of 2,960 impressions per hour."

Doyle Press, 1801 N. Saginaw St., Flint, Mich.: "Average impressions per running hour on the 'High-Speed' Press for two months, 2,707. Average hour cost, $1.55."

Wheeler Van Label Company, Grand Rapids, Mich.: "We have never had to stop operation on account of broken or defective parts and find no difficulty in keeping up a speed of 3,600 to 4,200 impressions per hour."

The Hailman Press, 703 Southwest Blvd., Kansas City, Mo.: "The Miller 'High-Speed' is clicking off glassine Candy Bar Wrappers at the rate of 4,200 impressions per hour. The stock is 20-lb., 24x36; the size of the form 12x18, six on."

C. B. Wendelken & Son, Inc., 77 Beekman St., New York city: "We have kept statistics on production for four months and our records show we have had an average of 3,000 impressions per hour."

The Cloister Press, 3921 Payne Ave., Cleveland, Ohio.: "It has maintained a speed of 4,000 per running hour for days at a time, and many times when pressed we have run it at 4,600 per hour. We recently completed one million labels on plated label stock, in two colors, with a close register, at an average speed of 3,600 per running hour."

Standardized Printing Company, 139 Arch St., Greensburg, Pa.: "The Miller 'High-Speed' Press ran 180 hours in June; production was 700,000." (Average 3,889 per hour.)

Pennebaker-Turley, Chattanooga, Tenn.: "We have run one, two, three and four color forms, have found the register to be positive and perfect, the distribution satisfactory and the speed an average of 3,900 per hour."

Frantz Printing Company, Milton Junction, Wis.: "We changed from a small sixteenth sheet to an auction card, changing tympan, packing and printing thirty cards with feeder in twenty minutes. Although not trying for speed record, we have made 25,000 impressions in eight hours." (Average 3,125 per hour.)

Nicholson Limited, Second Ave. and Arbutus St., Vancouver, B. C.: "We direct your special attention to the label sample enclosed. Note the brilliant, clean appearance of the gold form. This is not bronze, but gold ink, printed on the 'High-Speed' at 3,600 per hour."

Letters from which the foregoing paragraphs were culled are typical of scores of similar letters received by the Miller Company from "High-Speed" Press users. A line addressed to the Miller Saw-Trimmer Company, Pittsburgh, will bring you a portfolio of these letters in facsimile, together with a copy of the handsome "High-Speed" Press Catalogue, which pictures and describes the machine in detail.

Miller Company Forms New Selling Connection

The Miller Saw-Trimmer Company has recently completed selling arrangements with the Liberty Folder Company of Sidney, Ohio, whereby orders will be accepted and deliveries promptly made of the various models of folders comprising the popular Liberty Line.

The Miller Company also carries at each of its branches a complete line of Chandler & Price Presses and Paper Cutters, Challenge Machinery Company's Advance and Diamond Paper Cutters and National Paper Cutters. Miller customers are assured their orders for these machines will receive the same careful and expert attention as accorded to the regular Miller Line.

—Advertisement



The Miller Booth at D. M. A. A. Convention, Pittsburgh, October 29, 30, 31

North Dakota Printer Says Machinery Cheaper than Help

The great benefits a publisher of a weekly newspaper found in the use of modern machinery is graphically described in an article sponsored by Mr. Engel Collins of the *Independent*, Carrington, N. D., which appeared in a recent issue of the *American Press*.

The following paragraphs, quoted from Mr. Collins' article, set forth facts which can well be applied to operating methods in the large as well as the small shop:

"With help becoming scarce and apprentices almost impossible to secure, it seems to me that modern machinery and equipment is the only solution for continued prosperity to the country printer.

"We have a saw-trimmer that does in a jiffy the work that a slug cutter would take hours to do. Probably without the saw-trimmer, the 30-em molds would not be practical and it would be quicker to change liners than to cut the slugs one at a time.

"Another machine that we have found very efficient is the automatic feeder, and although it is often idle, nevertheless it has more than paid for itself in the four years it has been in the shop. It has, in addition, permitted us to give exceptional service to a customer at times when hand feeding would not have achieved the result. . . . During the bulk of the time there is no one in the shop to feed rush jobs. But the automatic feeder will handle nearly all of them at practically double the speed of hand feeding and requires almost no attention. It feeds more accurately than can be done by hand and the make-ready takes but a minute or two longer.

"As an illustration of what can be done with the combination of job mat slugs and self feeding, our office a short time ago took in an order for 2,000 billheads at 5 p. m. It was a rush job, but we found out later the customer would have been well satisfied with delivery the following noon. The slugs were in the shop and it took less than five minutes to have them out and placed on the stone. Another five minutes and the job was being printed. The press was speeded up to 2,500 and at 6 o'clock the entire 2,000 run was off. The Franklin Price List tells you to get $12.75 for that job; the stock cost $3; three-fourths of the hour was still available to the workman to be doing something else, and the difference goes a long way toward paying for the equipment that made such speedy coöperation possible.

"We do all our casting late Tuesday afternoons and have no trouble with customers rushing in Wednesdays or Thursdays and asking to have cuts cast. The saw-trimmer is almost necessary where casting is done."

Miller "Show-Me Shows" Held During November

The Miller "Show-Me Shows" conducted during the month of November in San Francisco, Los Angeles and New Orleans proved highly successful in both attendance and sales. General Sales Manager John D. Babbage assisted on the Coast, while Treasurer Cannon coöperated with Salesman Pond at New Orleans.



The Miller Telephone Index

The Miller Company has recently issued a unique advertising novelty in the shape of a desk telephone index designed to attach to the base of the phone as illustrated. This device saves many valuable minutes by making instantly available the telephone numbers of parties most frequently called. If you have not received yours, a line on your business letterhead addressed to the Miller Saw-Trimmer Company, Pittsburgh, will bring it by return mail.

—*Advertisement*

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

Volume 74 DECEMBER, 1924 Number 3

LEADING ARTICLES IN THIS ISSUE

Peace on Earth, Good Will to Men—*By Martin Heir* 369
Outsides and Insides — *By Julian B. Arnold* 371
Filing System for the Proofroom — *By Helen E. Brenneman* 375
Receiving the Editor — *By Harry Pressfield* 376
Anniversaries and the Printer — *By Jerome B. Gray* 379
Some Practical Hints on Presswork — Part XXI.— *By Eugene St. John* 383
William Gamble Retires From Active Business — *By S. H. Horgan* 384
Are Capitals a Blessing or a Nuisance? — *By Edward N. Teall* 388
Dynamic Typography (With Eight-Page Insert) — *By J. Carl Hertzog* 390
How John Hit the Business Bull's-Eye — *By George W. Tuttle* 396
Direct Advertising: Does This Direct Advertising Business Pay? —*By Robert E. Ramsay* . 397
The New Publisher — Niagara Falls — Part XII.— *By R. T. Porte* 406
How to Estimate Printing — Lesson No. 2 — *By Martin Heir* 409
A Little Flyer in Blotters — *By Koert H. Bergen* 413
The Manufacture and Use of Printed Cartons — *By Charles W. Geiger* 414
If Paper Were Sold Like Real Estate — *By C. S. Peterson* 416
Too Much Red — *By M. Luckiesh* 417

REGULAR DEPARTMENTS

Photomechanical Methods 377
Offset Printing 378
Pressroom 381
Machine Composition 385
Proofroom 387
Typography 393
Direct Advertising 397
Specimen Review 401
Cost and Method 409
Foreign Graphic Circles 419
The Open Forum 421
Newspaper Work 423
Book Review 427
Editorial 429
Trade Notes 431

Complete classified index will be found on page 477

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, Illinois, U. S. A.

New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

Terms: United States, $4 a year in advance; single copies, 40 cents. Canada, $4.50 a year; single copies, 45 cents. Foreign, $5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
Copyright, 1924, by The Inland Printer Company.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO, ILLINOIS.



Keep Christmas Green

Again the trailing forest moss,
The laurel, cedar, fir and pine,
In green festoons, with wreath and cross,
Around our windows twine;
Within the pleasant lighted hall
Are holly boughs and berries seen,
Sweet summer memories to recall
And keep our ancient Christmas green.

Let Christmas bloom be thine and mine,
With Love's fair banner all unfurled,
In memory of that Flower Divine
Whose heavenly fragrance fills the world!
Let all men Christmas gladness know,
Christmas cheer be ever seen;
Bring cross and garland from the snow,
And keep your merry Christmas green.

—George Coles

THE INLAND PRINTER

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 74 DECEMBER, 1924 NUMBER 3

Peace on Earth, Good Will to Men

By MARTIN HEIR

WITH Christmas again on its annual journey, and the time-honored greeting on every lip, without meaning or significance perhaps, but still there, it may not be amiss to recount a little story, which shows that the leaders among us, hard-headed business men and shrewd politicians though they may be in their daily life, on occasion will go out of their way to reach out a helping hand to those in need. Although the story is founded on fact in practically every particular, for obvious reasons the names used are more or less fictitious.

THE PROLOGUE.— Fifteen or sixteen years ago, William Mitchell (Billy, he was called by his associates, friends and employers) was foreman in the composing room of one of Toledo's largest print shops. He was a good workman and a good executive, steady and dependable in his habits, and was, therefore, well liked by every one above him in authority. He was always cheerful, meeting every one with a smile and a pleasant greeting, whether it was the "devil" or the boss, and was, therefore, well liked by the men. If any unpleasantness did crop up in the day's work, he was always fair, cheerfully taking the blame on himself when it belonged there.

So far as any one knew, his private life also was without a flaw. Occasionally he would go with the "boys" for a glass of beer or two, when invited to; occasionally also he would invite the "boys" for a like treat; but that was as far as he went.

But one Monday morning Billy was missing when time was called, nor did he show up during the forenoon. At noon his home was called; his landlady, who answered the telephone, gave the information that William Mitchell had not been home since Saturday afternoon, when he had left the house after changing his clothes. Somebody suggested accidents, foul play, drowning. A careful search was made of the morgue and the hospitals, but all to no avail. No trace was ever found of Billy Mitchell nor any clue to the cause of his disappearance. As he was not known to have any relatives or dependents the incident was soon forgotten, and Billy's memory was supplanted with other things—except among a few of his closest friends.

Tuesday evening the *Blade* contained a short notice about the disappearance of Mrs. Mabel Watson, twenty-four years of age, a former school teacher, the mother of two small girls, and a stunning beauty. Her husband had notified the police that she had disappeared the Saturday before, leaving the house for marketing early in the afternoon. The market basket with meat, groceries and vegetables had been delivered by the grocer's boy. Nobody paid much attention to the incident, however—except the two small girls who constantly cried for "Mama." Wednesday evening the *Blade* went into more details and printed a halftone likeness of the missing woman. It had been gathered that the home life of the Watson's often had produced lengthy quarrels of one sort or another, leaving ill feeling in their wake. Mrs. Watson was a woman of refinement, with tastes running strongly toward music and literature, while Jim Watson, the husband person, was of the kind who cared for nothing but his business and his evening paper. When he came home in the evening and had had his evening meal, he found his paper, placed a chair before the fire-place and sat there till he fell asleep. It was not an existence appealing to a woman with Mrs. Watson's tastes; consequently the quarrels. One of the neighbors had reported that she had overheard such a quarrel last Saturday.

Day by day the *Blade* gathered more details, and the feeling of interest became decidedly tense. No one, however, was found who could give any satisfactory solution of the mystery. Mrs. Watson was as completely lost as if she had been swallowed up by the earth. A year later Jimmy Watson divorced his missing wife on the grounds of desertion.

THE STORY.—The five years following the inauguration of the Three-Year-Plan of the United Typothetæ of America I was secretary-manager of a local printers' association in one of the big midwestern printing centers. One of my most important and pressing duties was to provide my members with workmen, compositors mostly, but occasionally other help also. After the "vacation" of the compositors in New York in 1919, a number of large publications had come west, two or three of which had found lodgment in the shop of one of my members, the Black Printing Company, of which Harry Black was the proprietor. Mr. Black was then mayor of the city, had been, in fact, for the last three years. Previously he had served two terms as alderman and two terms in the State Senate. One of the outstanding features of Mr. Black's political life was that, although he had been a democrat all his life, and his father before him, he was elected to office in a republican community and each election with an increased majority.

Coming back from the St. Louis convention of the Typothetæ in 1920 I found on my desk requests for a dozen compositors; the Black Printing Company wanted five of these. I had previously scoured our own and neighboring states clean; the men from the smaller cities coming because of better wages, those from the larger cities because of more homelike surroundings — less noise, less hurry, less turmoil. As far as I could see, every source of supply had been tapped. Finally, at the suggestion of the local union secretary, I decided to rush a want ad. to the *Typographical Journal*. If luck was with me I could reach it with the ad. before the forms were closed for the current month's issue, and I did. I then sat down and waited.

Two weeks passed with no serious developments. I received half a dozen more or less sincere feelers—requests for information about wages, housing and living conditions in general, climate, etc. One applicant wanted to know if I could assure him of a place to play in an orchestra evenings. But the letters were all so vague and indefinite that I decided not to build any hope or waste any time on them, except as an emergency measure.

Then, in the morning mail, I received a letter postmarked Regina, Saskatchewan. The writer stated he was stranded on the Saskatchewan prairies and wanted more than anything else to get back to "God's country." But he must get transportation for himself, and for his wife and three children. He was a good compositor, he said, having held important positions in a number of high-grade printing plants, which he did not name, by the way. It was signed by William Mason. I paid no attention to the letter, in fact was tempted to throw it in the waste basket. I considered it just the usual attempt to obtain free transportation.

Two weeks later another missive came from William Mason. As far as my memory goes, it read as follows:

You did not answer my first letter, and I do not blame you. You evidently have had experience that makes you suspicious of every case. But this is different. I once held a position of trust in one of the finest printing plants in the country and was liked, if not loved, both by men and management. In an unguarded moment I made a false step and have suffered the consequences ever since. Although I do not regret what I did, probably never will, in my case the punishment of the transgressor has pierced my body and soul.

I am now living with my family in a sod hut on a bleak and storm-swept prairie, with winter approaching. For the third consecutive year our crop has been a failure. It was probably my own fault, because I am no good as a farmer anyway and should never have left my trade as a printer. As a result, starvation is staring us in the face.

My only longing now is to get back to my trade where I belong. I had no right to leave it in the first place. I should have stuck and fought it out. But what is done can't be altered. As you understand, I have no money to get away from here. If I had, I would not bother you. Three crop failures will eat up all a man has. If you can send me transportation for myself and my wife, I believe I can get along, as the railway conductors probably will pass the children without question. But for God's sake, what you do, do it quickly, as this is a case of urgent need.

A more sincere letter could hardly be written. Every word seemed to appeal with the greatest force in the world: frankness. I showed the letter to Harry Black. "There is one thing in this man's favor; he does not ask for money. It would be all right to send two tickets to the railroad agent and ask him to deliver them upon written request signed by you. Suppose we take a chance. You go to the ticket office and make arrangements, and I will give you a check for the two transportations." When the manager of the Consolidated Ticket Offices was told the circumstances he readily agreed. Two transportations were bought and paid for with a check for $116.60. This was Wednesday afternoon.

When I came to my office late Saturday night I found a wire, collect, from William Mason, stating that only one transportation had been received, and requesting that money for another be wired to the station agent at once. As usual, somebody had blundered. The Consolidated offices were closed, and would be closed until Monday morning. What to do? Fifty-eight dollars is not a sum ordinarily carried around in the pockets over Sunday; the banks were closed, and I had not established credit at the telegraph office. What to do? I decided to await developments.

Tuesday morning Mr. Mason walked into my office, dilapidated and travel weary. With him was a brother-in-law on his way east, who had bought a split ticket to be able to furnish the missing transportation. The wife and children were waiting at the station. But they were broke, cleaned to the last penny; in fact, they had had nothing to eat since Sunday night because the conductor on our side of the border had demanded tickets for the children. It took every penny they had. The immediate proposition then was to feed six hungry mouths, dig up $58.30 for the missing ticket, and provide immediate shelter for a family of five and one single man.

But the mayor was a game sport. "I will step into my car and be over in a minute," he said, over the telephone. "We'll then go down to the station, get them some breakfast and a place where they can stay until we find them a house to live in."

The breakfast and a temporary abode were easily arranged; but the problem of finding a permanent dwelling place proved a stunner. We drove around in the mayor's Lincoln sedan for two days without

finding a house of any kind suitable as lodgment for the family. I wondered at the mayor's patience. Never with a word or a gesture did he indicate that his own business or that of the city was of more importance than the one at hand. Thursday morning, as we started on our weary house-hunting trip, the mayor said: "I believe that the only thing to do is to buy a house for these people. It's no use to try to rent one." He drove directly to a real estate office, where he bought a beautiful bungalow for $3,900, paid for it by check, taking title in his own name.

"A house is of little use unless there is something in it," he said, with a smile. "These people have no furniture of any kind and no money to buy with. It seems to me we ought also to help them get something for the house, so they can make a home of it." The mayor's generosity seemed to know no bounds. For, although his actions may have started in selfishness, or from selfish motives, it was now evident that they had a deeper source. Arriving at Gilson's, the city's largest house outfitters, he gave the manager an order to let the Mason's have whatever they wanted, and send the bill to him.

It surely was a happy lot we left home-building in the store that morning. Mrs. Mason could hardly keep the tears away—tears of joy that had not for a long time had their chance to moisten a face still showing the lines of beauty. "I could hardly believe that people could be so good," she said. "It seems so strange that people we have never seen should be so nice to us."

THE EPILOGUE.—It was late in the afternoon on the day before Christmas. Heavy flakes of snow had been falling in the morning, covering the frozen ground as with a white blanket, but making walking heavy and cumbersome for the few belated Christmas shoppers who still sought the stores. My telephone rang. The mayor was on the wire. He wished to know if I could spend the rest of the afternoon with him. He had an important job for me, he said.

Reaching his office I found two baskets of meats and groceries on the floor and a number of packages on a table. "I thought we would help the Masons have a Merry Christmas," he said. "From what I have heard, I understand that it's a long time since they have had a real Christmas. It won't cost us a lot, and it will surely gladden their hearts — and ours as a reflection."

When we arrived at the Mason home, we found two girls, aged about fourteen and sixteen, whom we had not seen there before. They were introduced as the Watson sisters, but called Mrs. Mason "Mama."

"I thought you had only three children," the mayor said.

"These two are my oldest — from a former marriage," Mrs. Mason admitted, visibly affected. "You have been so wonderful to us—you have done so much for our happiness, both today and before, that I can no longer keep the truth from you. Mason is an assumed name. We found it necessary to take a new name when we left Toledo years and years ago. I left my husband then for good and satisfactory reasons, and have not since seen my daughters until today. It's you I have to thank for this happiness. You have overwhelmed us with kindness and help. I never hoped to ever have such a nice Christmas again. Be sure that we feel grateful."

Outsides and Insides

By JULIAN B. ARNOLD

IN a grocery box at the doorway of a second-hand book shop lay heaped together a number of the foundlings of the domain of printing. They were of all kinds, some obviously of lineage and modest in their garb, some still flaunting the bedraggled finery of dissolute days, some in rags or torn paper coverings, some flung down by careless hands and lying agape like dying things, but all seemingly conscious of the rain-smeared placard above them which emphasized their plight, "All in this box 10 cents." As I turned them about a forlorn one in the lower strata of the pile jostled itself near to my hand so that I should touch its binding, stiff with age as the cheek of a mummied maid. When brought to the light it proved to be a small octavo volume bound in brown parchment, with the material pressed over the edges, as flaps to protect the leaves, in the style practiced in the seventeenth century. Its blind tooling was obscured with dirt and the title was scarcely legible, but despite neglect and the sorry company it was keeping its outside indicated good breeding, and with some interest I opened the stiff little covers. Jove! an early issue of the *Moriae encomium* by Erasmus, excellently printed in rather heavy type on good paper, at Amsterdam, towards the middle of the seventeenth century. Within were scrawled the signatures of past owners.

Redeeming my treasure, I hastened to my train and there sought to renew acquaintance with this typical scholar of the Renaissance, who was born at the dawn of printing, and foreseeing the greatness of its destinies used its facilities to shower over Christendom the salvaged classics of Greece and Rome. Braving the tyrannies of princes and the bigotry of prelates he became the adviser of the Aldus press of Venice, and the proofreader of the Froben press of Basel, and the aider of many a struggling printing enterprise, so that it was said of him, "Erasmus laid the egg and Luther hatched it," and of himself he proudly boasted that he "was willing to be beholden to any one for leisure, but would be no man's slave." I was immersed in the grace of his

style, and the common sense of its substance, when a newsboy of the train solicited my purchase of one of those ephemeral magazines which have sprung from the ranker soils of this jazz period. Its title was, I think, *Torn Tights*, or some such amazing synonym, and the young lady whose picture adorned its cover wore so very little of the said costume that it could not matter much whether it was torn or not. A cursory glance at a paragraph in its reading portion sufficed. It was as highly tinted and morally torn as the damoselle who graced the exterior. Erasmus seemed ill at ease in her society, so I declined her company and put the Dutchman in my grip, and fell to musing on "Outsides and Insides."

All things have covers, from the atmosphere which envelops our earth to the electrons whirling around the protons of an atom, and books and magazines in their evolution have hastened to obey this rule. Their coverings mimic the costumes of their makers and in accord with their castes and trades they wear their silks and fine linen or their jeans and corduroys. Most literary productions wear their clothes as to the manner born, whether they be the meditations of a philosopher or the whims of a courtesan, though occasionally the cut and colors suggest the recklessness of carnival rather than the sanities of life. When the late George Smith was excavating the mounds of Kouyunjik in Mesopotamia, in the organizing of which expedition I had the honor of assisting, he found numbers of clay tablets inscribed with Assyrian cuneiform writings enclosed in little clay cases. These tablets were made about 2,500 B. C. and bore not only the date of the reigning king but also the name of the scribe and the seals of the witnesses, and these names and seals would frequently appear on the case as well as on the tablet. Now the cover of one of our popular magazines imprinted with the names of the authors and their stories to be met within is but the wraith of these sealed sarcophagi of Babylonian tablets. It may be urged that these books of forty-four centuries ago remind us that clay is the ultimate cover of life, and that nature uses her cliffs as libraries for her fossil texts, but let us comfort ourselves with the reflection that man was always instinctively aware of this and steadily struggled to form his books of things that had sentience; wherefore it followed that papyrus had next to come into vogue. It was aptly called by the Assyrians "the vegetable of knowledge," and rolls of this material when inscribed were sometimes placed in cases of wood, the outsides of which were painted with the livery of their office as introducers of the inside, just as the novels on our bookstalls do today. Few examples have survived the storms of history, but among the debris of one of these Chaldean libraries was found some years ago a human skull marked with the sword-cut which ended its utilities. Here, perchance, we have the *cover* of the librarian who so loved his books that he met his death in their defense when the city was sacked by the Medes in 609 B. C. It can matter little to him now, for his aspirational inside has long since acquired an etheral outside befitting one who was wont to sum up chaos as "that time when as yet no books were written."

Those preëminent users of papyrus, the Egyptians, having the advantage of a dry and brilliant atmosphere, heightened the decorative character of their hieroglyphs with colors. But brilliancy of content does not necessarily demand brilliancy of container, and as their writings were generally portions of the Book of the Dead they were given binding sufficient in the cold hands of buried Pharaohs, or beneath the pedestal of some mute god of the nether world. Later came the use of the inner bark of trees, the forebear of our wood pulp, called *liber* by the Latins, hence our word *library*. Long strips of this substance were folded backwards and forwards upon themselves like the sides of a concertina, care being taken that each bend should come in the vacant spaces between the columns, which columnar habit we conservatively adhere to in our magazines. The outsides were guarded by wooden boards, bravely decorated with the titles of the insides, until some irreverent innovator flung away the boards and introduced the fashion of stabbing the backs and threading them with twine, in the manner of the books still used in China and Japan, where the printing is done on only one side of the paper, although the folded leaves give it the appearance of having been printed on both sides.

Happily for us, Athens and Rome early adopted the use of parchment, and learned to sew the folded sheets in quires, and clothe them in appropriate covers. Statius speaks of one of his imperial essays wearing "a purple toga," while one of the epigrams of Martial, "clad like a peasant," could be bought more cheaply. But the apogee of bindings was approaching. The young Christian church had established the custom of placing upon its altars copies of the gospels (it was not until the tenth century that the cross was placed there) and their adornment followed as a matter of course. Long since it had been discovered that the quires could be sewn to bands and these bands secured to boards, and the whole clothed in leather, which offered tempting surfaces for decoration. With such enthusiasm was the opportunity seized that St. Jerome was moved to cry in dismay, "Your books are covered with precious stones, though Christ died naked before the gate of His temple." Few were the books of that time, but the beauty of their illuminated insides encouraged a desire for like magnificence of the outsides, and so the bindery of every monastery became a jeweler's shop wherein the revenue of a district would be expended on the enrichment of a volume. A frenzy of lavishness obsessed these early eccesiastical binders so that one of their number, St. Dunstan, came to be accepted as the patron saint of goldsmiths, and the most costly possessions of a church were often its books. Clamped with gold and silver or burdened with gems and pearls these bindings invited their own destruction when iconoclasts came their way, though a few have survived to show us what other famed and vanished specimens were like. So far as the greater part of these old English bindings are concerned their gilt and bejeweled coats were wrenched from them by the "examiners" of Henry VIII., and their bodies left naked to their enemies.

If we consider philosophically this phase of our subject we must sweep both prejudice and admiration aside and admit that the opulent outsides of these illuminated but otherwise drab homilies were the due of their indifferent insides. They exemplified an age of religious dogma, and these tomes which now are housed in museums with the mummied cats of Pasht, materialized for the people a condition of existence by which they could cut each other's throats in the exuberance of youth, and in maturity endow churches by way of penance. Very properly they were as ornate as bequests and piety could make them. But it takes all sorts of people to form a world, and so humbler bindings had their patrons in the mart of books. Leather unadorned had for ages served as the coverings for ordinary usage, and the ambulatory friars were accustomed to carry on their daily rounds a copy of some goodly book, bound simply and slung at their girdles in a pouch of leather — an outside indication of an inward and spiritual grace. Not always was this a sign of peace, however, for it is related that one worthy divine being attacked by robbers swung his pouched Bible so lustily that he beat off his opposers, the whilst he upheld the honor of the church militant. Patterns were impressed on the leather surfaces of these books, probably with any casual implement at first, but, as proficiency developed, stamps were devised for the elaborate tooling of the volumes, until in the twelfth and thirteenth centuries England taught the nations of Europe how to honor a volume bound in the skin of a pig or a deer or an ox, by these artistic methods. Precious stones and metals could not add further dignity to the ambassadorship which such an outside fulfilled to the mission of the inside. An unrivaled example is the Winton Domesday Book of Winchester which, treating of fields and woods, wears part of the skin of some beast which roved therein, and withal is so superbly embossed that the spirit of the animal must feel some pride in having lent so handsome an outside to an inside chronicling the sylvan scenery of its life.

Then dawns in the fifteenth century the light of printing. The immediate effect of this inestimable gift to mankind was the rapid multiplication of books, with the inevitable result that the skilful execution of bindings degenerated, except with books destined for the wealthy who still valued the coat more than the wearer. The people hungered for the insides of books regardless of their outsides. Many libraries were opened, but their contents were generally secured to the shelves by heavy chains, and in nearly all churches the scriptures and a few other volumes were likewise chained to desks and window sills for him who runs to read. There is something pathetic in these imprisoned libraries, like birds fluttering their wings against the bars of cages, but thus were formed stepping stones across the dark ages, and who cared if the bindings were cumbrous and the chains unsightly? Nearly all the books of Caxton's period produced for public issue were bound in simple brown stamped leather, and as they were chiefly versions of the classics their outsides were at least suggestive of the gowns of studentship appropriate to the appraisement of the insides. Books for royalty and the nobles were still arrayed like courtiers in silks and velvets and gems, but the cattle of the homesteads and the deer of the forests donated their skins to cover the books printed for the masses. There was in fact a reaction against the sumptuous bindings of preceding centuries, and the public eager for learning represented a demand which, evolving with education and fostered by the publishing trades, has grown to the insatiable and limitless market of today. The spread of printing brought ever larger issues of cheap books and necessarily they were unpretentious, for who should need to meet the exiled Ovid in velvet bedecked with gems, or accost Helen amid the smoking ruins of Troy in bridal satin and silver? Calf or goatskin, with panel stamps in blind, sufficed for a period when men were salvaging anew their heritage from Greece and Rome.

Then time which worketh miracles gave to blind tooling a vision of the golden sunlight, and straightway was born the art of lettering and tooling in gold. With many a decadence and many a revival this art has always possessed its master craftsmen, and in our day bindings are produced which will hold high and perpetual rank in this division of our subject. On the table of the writer is a copy of Ruskin's "Stones of Venice" bound in gray calf with tooling in dark red and gold, as if one drifted amongst the gray palaces of the doges, sun lit and sepia shadowed. By its side lies a copy of Walton's "Compleat Angler" bound in light green with silver tooling, so that ere opening its pages one hears the whisper of the leafy willows and the laughing shallows of the streams which were the delight of its gentle author. But it is heresy to write thus, for has not Mr. Cobden-Sanderson set his canon against the theme of a book suggesting the motive of its decoration; holding that beauty of scheme alone should be the goal of ornament. That dictum is unquestionable, yet insides gain or suffer by outsides. Binders grow conscious of this fact, as witness any large emporium of books and magazines. No one who senses the all-embracing character of literature could advocate the limiting of its costumes, as Arabs wear green turbans if related to the prophet, or Puritans affect black, or Buddhist priests don robes of saffron silk. But there is a subtle sympathy between the harmonies of color and the chords of thought, which is easily jarred, but being ministered to finds exquisite pleasure in handling a volume happily clothed. Not that any rules herein may be formulated, for artistry is intuitive and untrammeled. It will be remembered that in *La vie de Boheme* one of the characters writes a treatise on "the effects of blue upon the fine arts," yet it may be doubted if his necktie or pajamas were invariably of a blue tint. And tradition relates that Napoleon, when asked by his tailor concerning what color he might desire for his trousers, replied, "Color of my trousers? That's your affair."

In the past three centuries, before the teachings of William Morris taught men to blush at their misdeeds, books for the public were often carelessly bound so that a lion might bear an ass's skin, pastoral lambs masqueraded as wolves, and an outside as gorgeous as the plumage of a peacock would, when opened, affright

one by the too realistic voice of the inside of that bird. Even more surprising were the apotheoses of some books for certain libraries were at times guilty of displaying rows of apparently well bound books which in reality were merely painted boards or dummy covers containing blocks of wood. So prevalent was this custom amongst the mushroom aristocrats of the seventeenth century that Pope satirized the fashion in his "Moral Essays":

> To all their dated backs he turns you round,
> These Aldus printed, those Duseuil has bound.
> Lo, some are vellum, and the rest as good,
> For all his lordship knows — but they are wood.

But the world has small tolerance for shams. The development of printing has set a mighty river of knowledge in our midst, which hourly grows in width and service. None of us may more than mark its watersheds dim in the far distance, none may know all of its bordering cliffs of erudition, none be familiar with all of its measureless reaches where blossom the flowers and ripen the harvests of intellect. But each of us may store its waters in whatsoever kind of pitcher suits best his taste, ornate or plain, costly or of homely ware.

In recent years practical interest has been taken in making beautiful and enduring bindings, and, concurrently with this revival of the art, mechanical processes have been devised not only for the issuance of those enormous editions of works in popular demand but also for the higher classes of bindings. This constant evolution of the outsides of books and magazines and of the improving accord between the cover and the inside embraces too wide a field for detailed comment here. Nor would it be otherwise than presumptuous in one who, although an expert binder of old books (surely a pardonable hobby?) and a writer of new ones (less pardonable) is but an onlooker in the buzzing hive of modern bookmaking. Yet because of those facts the greater is my wonderment and admiration when I am privileged to watch the complex and almost sentient machines which with quasi-human skill sew, block and encase books and magazines by countless thousands. Full well I know the tedious labor of the older style, the ache of mending time-damaged leaves, of arranging ill folded quires, of sewing them with silk, of blocking, rounding, backing the precious body, of robing it with suitable vestments within and in calf or morocco without, and then enriching the volume with designs as a king for his enthronement. But all this savors of the cloister; the other, with its clatter, rush and efficiency, belongs to cities. The magnitude of modern markets and the ceaseless throbbing of the printing presses which serve them made essential and evoked facile methods of bindings, which are at once the triumph of this branch of our civilization and a joy to the moderate purse. Rarely does the outside of a book so misinterpret the inside that one either calls the cover unparliamentary names or, vice versa, echoes that bitter criticism of a certain work, "The covers of this book are all that can be desired."

Nor should we be too exacting. The outsides of most things, from faces to an *omelette en surprise,* are but masks of that within — false or true according to the thoughts which guide the eyes. If the covers of every production of the printing press were to be strictly indicative of its interior what shall be said of Mordaunt Cracherode, who had one of his books bound in a piece of his buckskin breeches, or, should our inquiries be bold enough to pass beyond such anterior garments, who shall burlesque his love of mankind so far as to request his publishers to bind his next book in human skin? It is stated by the authoritative Brassington that in the library of the Prince of Wales at Marlborough House there are two volumes bound in leather which was prepared from the skin of a Yorkshire witch, hanged for murder over a century ago; and Andre Leroy is reputed to have owned a copy of the poems of Delille, so bound up with his memory that its cover was composed of his epidermis. Alfred de Musset reversed this condition of affairs, for he claimed that in his library was one of these human documents bound by Derosne in 1796, when the French revolution had induced many an aristocrat to vacate his skin. Many books are reported to have received similar coverings during the Reign of Terror; a fact typically expressed by Carlyle when, to the critic who stated that "Sartor Resartus" was "all wind," he replied, "Once upon a time there was a man called Rousseau, and he wrote a book. And the fops of that period said that the book was all wind. Yet, young Sir, it is an incident of history that their skins went to bind the second edition."

Fitting though it may be that the tears and laughter of Rousseau should be bound in human parchment, let us close with an instance even more suggestive of the fitness of outsides for insides. It is told that when the famous astronomer, Flammarion, was preparing his book, "The Heavens and the Earth," a lovely countess visited him, and brought his eyes down from celestial marvels to admiration of the white and gleaming beauty of her shoulders. Many years passed, and he had forgotten the incident, when he received one day a parcel, accompanied by a note explaining its contents. The countess was dead and had bequeathed to him the skin that once had covered her beautiful shoulders, desiring him to bind therein the work in which he speaks so eloquently of the glimmering world of stars. Flammarion did not hesitate to carry out her wishes, and the integument of the countess now clothes a copy of his volume, *Ciel et terre.* Who shall assert that so ardent a devotee of the stars, whether of heaven or earth, did not find in the white beauty of the *outside* of his book a cover apropos to the white beauty of its starry *inside?*

To finish the moment, to find the journey's end in every step of the road, to live the greatest number of good hours, is wisdom.—*Emerson.*

Filing System for the Proofroom

By Helen E. Brenneman

RECENTLY the plant superintendent entered the proofroom holding in his hand a white slip of paper with notations written on it. He nonchalantly removed his long, smoking cigar and, approaching the desk, asked: "Have you the copy and O. K.'s for Smith's jewelry catalogue which we printed last fall?" "I believe I have," I replied, and going to the pigeonholed wall of the proofroom I brought down from the top of the cabinet all the copy and O. K.'s of the 396-page catalogue, all wrapped compactly.

As I placed the bundle on the table he smiled and said: "Well, I guess 'things are as they should be and as they ought to be' in here at last." He went on to say that not until recently had he been able to send to the proofroom and get not only what he wanted but get it in a hurry. Then I led him to the pigeonholes and explained to him our system of "filing and finding," a system which although very simple, is nevertheless quite satisfactory for job-house work.

We have had pigeonholes built along one entire side of the proofroom, twenty holes across and six rows high, each hole large enough to hold our filing envelopes. The top row across contains our proofroom "library" — several books on style, type, grammar, a French dictionary, etc., samples of jobs, and recent issues of some of the catalogues. In the second row we have an alphabetical file for dead copy and O. K.'s of jobs of the current month, using but fifteen holes, lettered as follows: A-B, C-D, E-F, G-I, J-K, L, M, N, O, P-Q, R, S, T, U-W, X-Z. We combine several letters of the alphabet as some of the letters usually have scarcely anything filed under them. We file our proofs in large brown flapless envelopes. A good "pointer" about them will be taken up later. In the row below this we file the envelopes of the preceding month, just dropping them down one row when we "clean house" the first of each month. In the fourth row we have dropped down the preceding envelopes one row, so the copy and O. K.'s of the last three months are at our fingertips.

At the right-hand end of our filing cabinet I have the space of five ordinary pigeonholes six rows high, and this space is for my use only. I have had the center divisions removed from the ordinary holes, so these are twice as wide as those which are used for regular monthly filing. Here I keep my dead copy and O. K.'s for the catalogues for the last three months, a pigeonhole for each of the catalogues. As most of the catalogue copy is made up on heavy layout sheets the large holes are necessary, and in each case the copy, page proofs and O. K.'s are pinned together.

In one pigeonhole I keep what I call my "position" sheets. When I get a press sheet for the reader's O. K., I often find that corrections must be made before it can run — it is "O. K. as corrected." When I get the revise I put my first sheet in the "position" hole and write on my second sheet "O. K.— 2," indicating that this is the second sheet I have had on that form, and we know then that sheet No. 1 will be in the "position" hole. This is a very fine idea. It is a protection to the one who O. K.'s press sheets for type. If something has been knocked down between the showing of sheets Nos. 1 and 2 and is not marked on either sheet, the pressman will be held responsible for it, because in looking over the revise of my first sheet all there is time to do is to check the corrections marked on sheet No. 1, look over the edges of the type and see that no cuts have been turned in underlaying them.

At the end of the month we clean off all the hooks used for spiking dead galleys from day to day. We make a separate package of proofs taken from each hook, tying them in heavy wrapping paper and labeling each bundle with the name of the hook from which it came and the month in which the work was read; for instance, "Miscellaneous — April." These bundles are then piled on top of the cabinet. We recently discovered a way to label these that has proved very helpful. Instead of writing this information anywhere on the bundle, we consistently make out tickets or labels, and slip them under the string at the end of the bundle so that it reads right side up as you look at it from your position on the floor. In this way when glancing at the pile of dead material you can tell just what is in each bundle, and you do not have to climb up and down on chairs, or open half a dozen bundles to find what you want. These we also keep for three months; but we sometimes keep the copy and O. K.'s of catalogues or books or any big job for six months. They are all done up neatly and labeled, so there is no doubt about what the bundles contain.

I said something about giving a little more space to a "pointer" on the envelopes we use for filing our regular monthly work. First, we use envelopes without flap, for in this way we can slip work in and out without the annoyance of the flap curling or dropping down in the envelope. Second, we have discovered that writing the name of the job and the month of reading in the upper right-hand corner of the envelope instead of writing it just anywhere on the front facilitates finding our work in the pigeonholes. This enables us to run through the envelopes in the pigeonhole in a minute; we don't have to pull out first one envelope, then another, to see what is written on it; we can finger through the whole lot in a "jiffy."

Thus I have briefly outlined the system of "filing and finding" adopted in our proofroom, and it seems to be the simplest and most conclusive I have found in any job house I have worked in. But let me emphasize especially the idea of labeling the bundles of dead proofs and the brown filing envelopes; and don't forget that the envelopes are "flapless."

Receiving the Editor

By Harry Pressfield

THE custom so general in our communities of arranging a reception for the new preacher might well be followed in the case of the newspaper editor. On each occasion when circumstances bring a new editor into the field it would be a good thing for the town and for the man if a reception having something of a community aspect could be arranged. If it is considered a good thing in the case of the minister, it is even more to be recommended in the case of the editor. It will serve to introduce him to the community, for the editor is more related to every aspect of the neighborhood than is any other man in it. It will tend to magnify the editorial office, in the eyes of the public as well as in the opinion of the editor himself. It will be a recognition of the importance of his position.

With the passing of the years it is undoubtedly true that the newspaper man is getting more recognition in the smaller places. But he has compelled that recognition himself. He has emerged from the attitude of his being a community stepchild with the resulting loss of self-respect, let alone the respect of others. By the adoption of newer and better methods he is gradually coming into his kingdom.

In our American life has it generally been true that the most prominent man in the town was the newspaper man? Not conspicuously so. It was the banker, the merchant, the lawyer, perhaps even the retired farmer. When the editorial task released itself from an atmosphere of mendicancy there came a distinct gain to a vocation that deserves no unworthy place in our American tradition. I want to point the truth with an example which recently has come under my intimate observation.

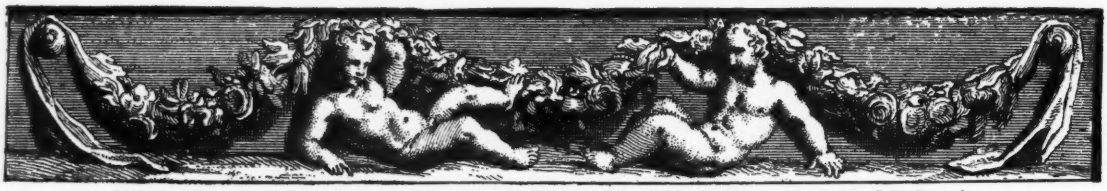
The newspaper man in this case came to his location seventeen years ago. It was a small place then; it is now. There are not over a score of business places in town, big and little. Two ordinary general stores, a bank, a drug store and a couple of garages are really the main business enterprises of the place. Much of the soil around the town is poor, and the farming section is sparsely settled. The average newspaper man would have neither vision nor courage enough to start a newspaper on such a prospect. But this man went to work, and he has succeeded. Through all the years he has been issuing one of the most interesting weeklies in his state. He is well known in newspaper circles beyond his immediate circle of influence. He has developed business where no one would suppose business existed. His paper has become a medium much used by surrounding towns. The loss of the entire plant by fire only gave an impetus to reorganize the business on a better basis. And this unusual success has been gained in a town of less than three hundred people.

Going into this little town one will find that the best home, the best business block, the best automobile, are the property of this editor-publisher. The home is an unusually well appointed bungalow, a delight to every lover of taste, surrounded by attractive grounds requiring the services of a paid gardener. The business block is a hollow-tile structure, located on a prominent corner. There are three other concerns occupying the ground floor.

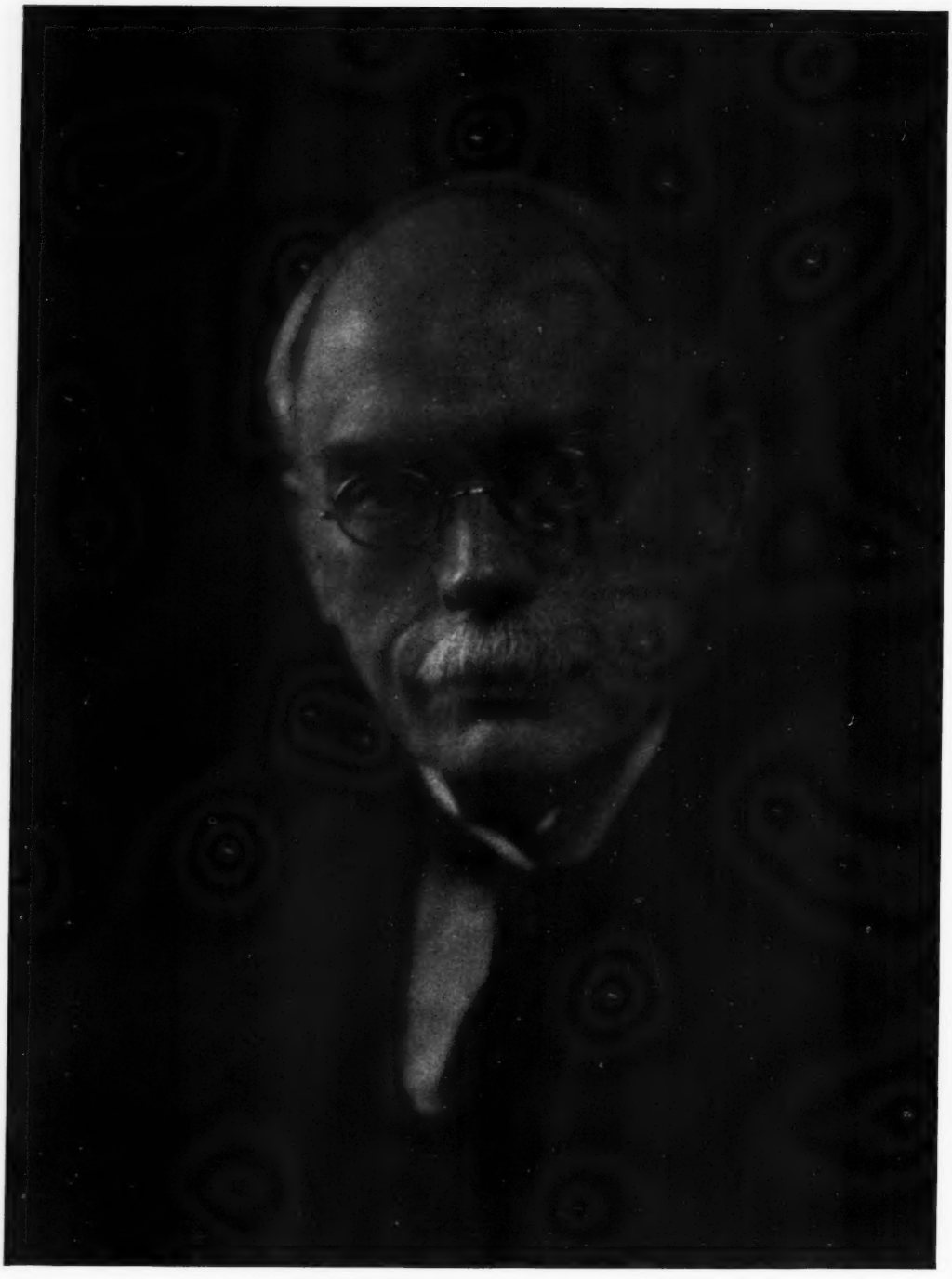
This is more nearly the place the newspaper man ought to occupy in his community, but he must take the initiative to secure it. The public he serves will not force him into it. To be sure, there is the personal equation that hews out a success where others would quit; but if there is the insistence that the service the newspaper renders a community should be adequately compensated, the road to increased competence and respect will be easier. Even on such a basis as this the newspaper man with a thorough-going public spirit will do more for the community than it will do for him.

This case is an example of what might be done in a limited field by a man of initiative and resource. But it speaks even more eloquently of what might be accomplished by maintaining through the years an adequate business standard.

Now to return to the text from which I have wandered. Any practice that raises the esteem of the newspaper and its personnel is to be wished for. That is why I should like to see the incoming editor always honored with a community reception.



Tail Piece Reproduced From Copperplate Engraving and Etched on Zinc With the Chemco Company's Cold Enamel.



WILLIAM GAMBLE, F. R. P. S., F. O. S.

Editor *Penrose's Annual* and *Process Work;* author, printer, lithographer, photoengraver, chemist, engineer, lecturer, musician (see article on another page of this issue).

Engraving by Walker Engraving Company, New York, from photo by Furley Lewis

PHOTOMECHANICAL METHODS

By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Chemical Action of Cutting Solution

J. S. D., New York, asks: "How is it that if a weak solution of cyanid is used on a halftone negative it will not dissolve away the fringe on the halftone dots, while the slight addition of iodin solution starts up a dissolving action immediately?"

Answer.— Cyanid, as you know, dissolves silver iodid rapidly, so it is likely the iodin in the cutting solution changes the silver in the negative to an iodid, which the cyanid dissolves.

"The American Photoengraver"

Matthew Woll, president of the International Photoengravers' Union and editor of *The American Photoengraver*, is to be complimented on the educational features he is securing for his journal, judging by the October issue at hand. It proves that the older craftsmen possess an amount of most valuable information for the apprentices and newcomers in the trade, which they should be encouraged to place before the whole craft. The day of trade secrets has passed, at least in the photoengraving branch of the printing industries.

The New Art in Advertising

Photography has become such an aid to the artist in advertising illustration that it is difficult of late to tell where photography leaves off and the work of the artist begins. The moving picture has been largely responsible for this. The use of "stills" has proved so effective in advertising screen pictures that the advertising artist has taken the suggestion and is now using it in his work. Sometimes he works over an enlarged photograph, vignetting away non-essentials, and adding and changing the figures so the original photograph is unrecognizable. Photography is to be credited for much of the noticeable improvements in advertising; without it the great growth in advertising art would be impossible.

Keeping Negative Films on Glass

Photographer, New Orleans, has trouble with negative films tearing after development, while washing under the tap. "Sometimes the tap water will open a hole in the center of the negative."

Answer.— Any one who permits the stream of tap water to strike the center of a negative film invites trouble. The force of the water should never be permitted to hit the negative except at the corners and edges. Gustav R. Meyer, the authority on collodion emulsion, suggests the following albumen substratum, which has a hardener in it: Make a 30-grain per ounce solution of chrome alum. Add ammonia drop by drop until a permanent precipitate remains. Dissolve 10 grains of dried albumen in 32 ounces of water; add 15 drops of this chrome alum solution and 10 drops of formaldehyde. Shake well and filter thoroughly. This mixture will keep several days, but should be filtered again before use. One cause for the negative film tearing is poor pyroxylin in the collodion.

Panchromatic Plates

Many inquiries have reached this department regarding Xactone panchromatic dry plates, which were heralded as filling a long-felt want by the color-plate maker of both relief plates and planographic plates.

Answer.—The first Xactone plates that reached this country were what are termed laboratory plates. They supplied what appeared to be almost perfect color separation, and the halftone screen dot was much like the crisp dot obtained by wet plates. A factory was established in Vienna and Xactone plates came here in large quantities, but they were not the same as the earlier plates. Besides this, all kinds of defects developed in the manufacture, so the Vienna factory was abandoned and the plates were made in St. Louis. In the meantime Xactone plates impelled other panchromatic plate manufacturers to improve their plates, with the result that there are now several panchromatic plates in the market that are quite satisfactory. The Ilford process panchromatic appears at this time to win the approval of the greatest number of color-separation color photographers. The perfect panchromatic plate is still to come.

Engraving Newspaper Plates

Mechanical Superintendent, New York, writes: "Our publisher is most anxious to improve the printing of illustrations, particularly in the advertising pages. Electrotypes and matrices that come in from outside have solid blacks, and we want a reliable way of getting white lines and dots in these solids. I know you have had long experience in newspaper work and might help us out with a few suggestions."

Answer.—This work must be done by photoengravers. It will pay a big newspaper to employ an engraver to pass on all advertising illustrations. In the case of broad areas of black the copper surface of the electro must be scrubbed with strong lye to get rid of wax and grease, then the surface must be polished with charcoal. Lay a Ben Day tint with etching ink on the solid areas. This tint can be in vertical lines or one of the new negative dot tints made for that special purpose. Dust the tint with powdered resin or asphalt and melt the resin powder carefully into the ink with a blowpipe. Etch the tint into the copper by covering the surface to be etched with iron chlorid, using a brush. Remove the exhausted etching solution with a blotter. In the case of stereotypes made from mats, first go over the surface with an electrotype finisher's rubber to get the rough surface of the metal smooth. Then have an engraver with a liner or tint tool engrave in the white-line tint or stipple in white dots. The best plan is to reject mats entirely, or if that can not be done take a proof from the stereotype, have the art department make a proper drawing or retouch the proof and make a new engraving. Smudgy illustrations ruin the appearance of any paper, so expense should not be spared in preventing this.

Collodion Emulsion or Silver Bath

This department has been asked frequently for an opinion as to the advantages, if any, of collodion emulsion over collodion and the silver bath or wet plate. Now a reader of this department writes that he has been completely converted to the superiority of collodion emulsion and thinks this department is behind the times in not recommending it generally. He objects to the publication of his name.

Answer.—This department has not recommended collodion emulsion for general use, for several reasons: There are emulsions and emulsions, and too many of them are not standardized. Made in small quantities and under varying conditions, they are not always reliable; so it would be a risk to recommend them. Further, collodion emulsion can not be worked safely in the great majority of darkrooms; for emulsion requires that the air in which the glass is flowed be free from dust. If there is any dust floating in the air of a darkroom an emulsion-coated plate is sure to attract all of it to itself. If the introduction of collodion emulsion would result in cleaner and more sanitary darkrooms, then advocating its use would add years to the health of photographers. The wet plate is an ideal method for dirty darkrooms, as the dust that settles on the collodion plate is either washed off in the silver bath or later when the developer is flowed over it. The image on a collodion bath plate is absolutely on the surface of the film, consequently the image is quickly reached by the intensifying and reduction chemicals, which makes the operations quicker than by any other method. This is another reason for the popularity of the wet plate.

Fewer and Better Photoengraving Plants Recommended

At the photoengravers' convention Louis Flader stated a serious trouble with the photoengraving business: During the past year about forty new engraving plants were started and about the same number went out of business. There are about 640 commercial engraving plants in the United States. He said new plants spring into existence without regard to economic or business conditions or the demand for engraving. Once they are established the motive of self-preservation keeps them going. There is not a city in the country in which the existing photoengraving plants could not be consolidated into one-half the present number, resulting in better service and better returns to all. Photoengraving is not factory production and never can be. Certain units are necessary to make up a photoengraving plant, and large plants simply contain more of these units than do small plants. A multiplicity of plants calls for uneconomic production, excessive investment, excessive overhead and excessive competition, and this combination spells ruin for all engaged in the business. Fewer plants and these better organized and better financed is the only solution for many of the ills that beset this business.

Three-Color Production Theory

A. J. Bull, principal of the L. C. C. School of Photoengraving, London, has described the whole theory of three-color reproduction in such an understandable way that it should be recorded here. This is an extract from a paper read before the Royal Photographic Society: "With regard to the reproduction colors, whether inks or dyes, it may be argued that each should reflect the visible light not photographically recorded in the negative with which it is going to be used. In a black-and-white reproduction it is the white paper that reflects the light, which is recorded in the negative by an opaque deposit of which metallic silver is the basis, the actual black design not being photographically recorded. Similarly a negative taken through a blue "filter," for example, will record by its varying densities the distribution of blue light reflected by the colored original; therefore, in the reproduction, those places that reflected the maximum amount of blue light will have the minimum amount of ink printed on them and vice versa, so that it is necessary for the ink to absorb blue and violet, and to reflect the other regions of the spectrum. Such an ink is yellow. By the same argument the green negative is printed in magenta and the red negative in blue-green. As, however, the choice of printing colors that are moderately permanent is limited, it is usual not to attempt to secure so strict a complementary relation between the light recorded by the negative and the light reflected by the ink."

The only criticism which might be made on Mr. Bull's theory is that in practice it has been universally found that a pure blue ink must be used instead of the theoretical blue-green, otherwise it would be impossible in three-color printing to get violets and purples.

NOTES ON OFFSET PRINTING

By S. H. Horgan

Offset Printing De Luxe

In *Country Life* for October were printed seven page reproductions of pencil sketches by Chester B. Price. It can be said that these illustrations represent the ultimate and that photographic reproduction of pencil sketches printed on a press can not go beyond them. For some illustration purposes no artistic method can equal the fresh pencil sketch. To make a printing plate that will preserve all the delicate touches of the pencil has been a problem which appears to be solved by the Aquatone planographic plates and the offset method, which were used in reproducing these pencil sketches in *Country Life*.

A Rotary Flat Bed Press

A printing press in which six flat beds rotate in front of a single impression cylinder is now in course of construction at 124 White street, New York, and should be ready for actual work by March, 1925. The six type forms in this press are each 17 by 22 inches, and from them can be printed six different jobs each in a different color, or in one color; three separate jobs in two colors; two separate jobs in three colors; or one job in six colors. In addition, presses of this design can be made to print in either direct or offset planography. The press is the invention of August Swoboda, patent No. 1,440,203, issued in 1922.

Arguments for and Against Offset

Harry A. Porter, of The Harris Automatic Press Company, secured some interesting information from a questionnaire he put to various classes of men connected in different ways with the printing industry. The questionnaire asked what these men thought of offset as compared with typographic printing. Among the reasons for favoring offset were: Lower cost of production; low press time and plate cost; fine for mailing pieces, bulkier, won't tear and carries well; soft effect on antique paper; does not glare in a window display at night; better for letterheads, certificates, coupons, or any work done on paper which afterwards must be written on; can use strong paper, therefore good for covers; unexcelled for posters. Those who approved of typographic printing gave reasons in part as follows: Letterpress is clear, sharp, defined and brilliant; offset plates do not hold up and the depth of color is better with letterpress; offset requires ink of double the tinctorial strength of letterpress; offset too expensive on short runs and it is too hard to make corrections. Mr. Porter concluded that his investigations resulted at least in showing how little offset is known and appreciated, and it was therefore decided to discontinue for a time the advertising of presses in favor of advertising the offset process, which the company is now doing so effectually.

Anniversaries and the Printer

By Jerome B. Gray

AS a private citizen I am rather inclined to turn my nose upwards at the thought of anniversaries, thus registering, according to the most advanced cinematic portrayal of emotions, complete contempt, disdain, scorn or any of the other thousand and one synonyms equally expressive. Nor can I justly be blamed for my facial expression on such occasions. On the eighteenth of July, for instance, useless little trophies descend upon me to remind me that I am celebrating my birthday, which, of course, is equivalent to reminding me that I am one year nearer my deathday, that I am duty bound to return gifts of the same number that I received and that my next insurance policy will be much harder to purchase than its predecessor. On the twenty-fifth of December, for instance, I discover hundreds of aunts and uncles and cousins who I never knew hung on our family tree and who I invariably wish *hanged* there, and who, most naturally, must each receive a token reflective of the spirit of the day. On the twenty-sixth of December, again, I awake to find that the bank balance I had so arduously accumulated during the year has been overdrawn to a truly embarrassing amount, that the garbage man has refused to accept the scarlet necktie my Aunt Matilda so thoughtfully gave me the day before and that the old reliable iron-bound keg in the cellar emits nothing but reminiscent air! On the eleventh day of November, for instance (or is it the nineteenth of June?), I am tearfully reminded that I have forgotten our wedding anniversary. And so it goes. . . . Yes, as a private citizen I scorn anniversaries.

But as a printing salesman, I am rather inclined to smile at the thought of anniversaries and to jump into the air and crack my heels together, thus indicating that I am extremely well satisfied with the world. Nor is this facial and pedal activity difficult to explain: I realize that anniversaries are bonanzas for printers and wide-awake printing salesmen, and that such occasions, if properly nourished, will permit me some day to pay the final instalment on my living-room furniture and my wife's new hat. . . . Yes, as a printing salesman I love anniversaries.

As this is a time of the year with which most of us associate such joy-bringing things as hard cider, mistletoe and blazing plum puddings, it is quite appropriate that we should first consider the anniversary of Christmas and what it means to the printer and his so-called account executives. Immediately most of us will think of greeting cards in connection with possible Christmas business; and immediately most of us should be shot without warning. I don't, of course, wish to imply that an order for a few hundred greeting cards should be sniffed at and let alone; quite the contrary, it should be accepted with as much grace and as broad as smile as the favored printer is capable of managing. What I do wish to imply is that greeting card orders should not be encouraged; bigger game is in the field and the wily printer should seek to bag it. Let us examine an actual incident to determine how this is done:

For want of a better name, we'll call him Henry Simpkins and know him as a young printing salesman with a visionary mind and a keen desire to make his December commission check run into substantial figures. He arrives at the office one morning to find that the Walrus Coat Manufacturing Company has left a message for him to call. Henry remembers having interviewed the advertising manager of this concern before; he remembers also that this executive had examined with much apparent interest the various specimens of printing Henry had spread before him; but particularly does Henry remember what this prospect had said: "These samples, Mr. Simpkins, show me that you do fine work. I shall call upon you in the near future for an estimate on a job." With a fleeting vision of a fat Christmas purse, Henry reaches for his telephone and is eventually connected with the advertising manager of the Walrus Coat Manufacturing Company.

"Simpkins of the Worthy Press," Henry announces smoothly. "You left a message for me to call."

"Righto!" comes the typically American reply. "We want you to figure on a small order of Christmas greeting cards. We've got to shoot something at the trade to let them know we appreciate their business. It's got to be cheap without looking cheap. Get me?"

"And you think you want greeting *cards?*" Henry inquires casually.

"Yeh. You know the junk. Good paper with scraggled edges—"

"The paper," Henry informs him quietly, "is deckle edged." Henry is very sensitive about technicalities.

"Come out as soon as you can with a good idea," the other rambles on. "Of course, there's competition. I have several printers figuring on ideas and prices."

There is a click as the man hangs up and Henry sits musing at his desk. "Greeting *cards,*" he mumbles. "He'll want about five hundred, and my commission on a sale of that size won't be enough to buy one sock to hang up for Santa Claus on Christmas eve. I must sell him something much better than that." And Henry proceeds to get very busy. He goes to the cabinet where pretentious samples of exquisite, handmade paper are kept. He rummages, discarding piece after piece until he comes upon a beautiful, soft-colored, deckle-edged sheet about 26 by 18 in size. This he folds once to a size 13 by 18. Then he folds it once more to 13 by 9 and, holding it at arm's length, squints at it with a benign eye. Satisfied, he rushes to an artist who specializes in pen and ink work that closely resembles wood cuts and has this artist whip out a rough dummy reflective of the Yuletide spirit. It is late in the afternoon before Henry Simpkins breezes into the advertising sanctum of the Walrus Coat Manufacturing Company.

"Say," drawls the advertising manager as he squints at Henry over shell-rimmed glasses, "why didn't you wait until Christmas? I gave you a buzz early this morning and you drag in here close to quittin' time. Don't you know what competition is?"

"I was getting up an idea for you," says Henry.

"You're too late," snaps the other, laying a small card before Henry. "A bird drops in from the Dragon Press and hands me this." The card is about 4 by 6 in size, is of a light gray tint with machine-cut edges and has a motif of holly wreaths around the conventional face of Santa Claus.

"And you — you ordered this?" inquires Henry.

The executive informs him the order has not been definitely placed as yet. He is, nevertheless, considering the idea.

"Then I guess we can't do business." Henry gets up from his chair with a pretense of leaving.

"Sit down! . . . What do you mean, we can't do business? You haven't shown me your idea yet."

Henry smiles. "I thought a big, reliable concern like the Walrus Coat Manufacturing Company would want to send out something really classy," he says quietly, "and I built my idea along those lines. But, of course —"

"But isn't this classy?" interrupts the advertising manager, laying a careful hand on the card he is considering.

"But, of course—" Henry ignores the interruption. "—if all you want is just a *card,* I'm licked. I thought you'd want something that would reflect the true quality of your business and at the same time would let your dealers know you really do appreciate their business."

Henry's skilful playing on his prospect's pride is a master stroke. He watches, with a smile of complacence, the expression on the face before him. It seems to brighten. Even the buttons on the man's checkered vest seem to creak a trifle as the chest beneath unconsciously expands.

"A business is mirrored to a great extent by the literature it broadcasts — just as clothes bespeak the man," Henry philosophizes.

The advertising manager nods his head affirmatively.

"Show me your suggestion," he orders softly.

Henry places the beautiful dummy on the desk. The man looks at it with popping eyes. Half an hour later, as Henry pauses on the threshold of this pretentious office, the advertising manager again squints at him over his glasses.

"One question, Simpkins," he murmurs. "When I told you over the phone that I wanted you to bid on a small order of greeting *cards,* why did you come to me with this exceptional folder and how did you sell me on the idea of paying $500 for your stuff when I could have had the other for $125?"

Henry smiles. "When you called me up you got the wrong number," he announced blandly. "The fellow you wanted was Santa Claus!"

The case of Henry Simpkins *versus* the Walrus Coat Manufacturing Company contains more meat than gravy. Henry has to thank for the fat little order he got both his own common sense and also a certain psychological trait of the human mind that makes every buyer desire things more expensive than he can afford. Henry thought above his competitors, going to his prospect with an *idea* rather than a *price;* and the idea was flattering, one that promptly made the others appear ridiculous in comparison. If you ever want something for nothing, Santa Claus is the man to see — not, certainly, a printing salesman like Henry Simpkins.

Naturally no printing salesman can expect to land one hundred per cent of the orders he solicits in this way But, invariably, such solicitation is a wedge that will be at once an enviable entrée to a prospect and a genuine opportunity for future business. Besides it is much easier for a salesman to drop from a high price or a pretentious idea to a lower price or a less pretentious idea than it is to reverse the process. Stock salesmen prove this point; they will canvass a man for an investment *absurdly* above his resources — and will frequently land him for an investment *mildly* above his resources! But always do they flatter at the start; no boob on terra firma with a bank account of $1,000 would fail to warm inside if a stranger intimated that he, the boob, was worth at least $10,000.

Because of the spirit of spending associated with the day, the anniversary of Christmas is an admirable time to hit your prospects with ideas above the ordinary. And it is not wise to wait until November or December to do this; some printers begin a solicitation for Christmas business as early as August.

It is only out of deference for the time of year that we considered the anniversary of Christmas first; for indeed this Yuletide celebration, from the standpoint of typographical possibilities and ultimate profits for the printer, is the least promising of any. Where Christmas business might mean short press runs of small-sized jobs — jobs that, in most cases, can be handled easily on job presses — the other anniversaries we have in mind can tax our cylinder presses, consume tons of paper and make possible the purchase of that sedan we've had our eyes on for several months. I refer now to what I choose to call anniversary anniversaries. Anniversary anniversaries can be divided into four major classes: the twenty-fifth, the fiftieth, the seventy-fifth and the centennial. Each month in this country finds some concern — either retailer, wholesaler or manufacturer — celebrating one of those four; and each time such a celebration is in progress *some* printer profits.

To consider a hypothetical case, twenty-five years ago Hodge & Podge founded a retail clothing store for men in a trading area of, let us say, approximately 300,000 people. Being in business for a quarter of a century in one locality is just cause for a celebration of some sort, because it indicates that they must have given service and value with each purchase in order to survive for that length of time. Hence, it is only a logical supposition that they are successful and it is only a natural supposition that they should brag about that success. How will they celebrate their twenty-fifth anniversary? Should Hodge & Podge get together, break the Eighteenth Amendment and take front seats at the best burlesque that is in the city? Hardly; they must be more altruistic than that. Hence, they will unquestionably stage a mammoth, one-week sale so that everybody can help celebrate. Now comes the problem of announcing this special anniversary sale — and, having said that, I shall leave you a moment to the pleasant company of your thoughts and shall request that you bear in mind the advisability of thinking along a large scale for your suggestions to Hodge & Podge.

What suggestion have you in mind? Would you advise them to send each man in their trading area a small card announcing the sale? Would you send a blotter to make the announcement? Personally, I don't care to commit myself on the solution of this problem; vaguely, though, I visualize a fair-sized, sixteen-page booklet filled with human and local interest and as non-commercial in appearance and contents as possible. I don't wish to imply that my solution in this case would be either plausible or possible; I mention it only to strengthen what I have said about thinking over the heads of your competitors.

The fiftieth and seventy-fifth anniversaries are also important and can be the cause of some really enviable printing orders. But none can compare with the centennial or hundredth-year-in-business anniversary. The century mark is the signal to blow off steam in true deafening fashion. Any concern that reaches its hundredth year in business has just cause to celebrate and ample funds with which to do so; and the printer who fails to join in that celebration will miss many golden shekels. Can't you picture a bound-in-leather or bound-in-board book containing the fascinating history of that big manufacturer near you who has just begun his hundredth year in business? You'll be surprised at the receptive attitude big business takes towards any suggestions aimed to impress their customers and prospects with their stability and age and romance. The frequency in advertisements of the line "Founded in such and such a year" is proof positive that most concerns are proud of their age.

Yes, as a printing salesman, I dote on anniversaries; they offer such unusual opportunities to make tangible and logical suggestions.

THE SET OF THE SOUL DECIDES THE GOAL

One ship sails east and another sails west
With the very same winds that blow;
'Tis the set of the sails and not the gales
That tells them the way to go.
Like the winds of the sea are the ways of fate
As we voyage along through life.
'Tis the set of the soul that decides its goal,
And not the calm or the strife.

—*Ella Wheeler Wilcox.*

PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Thickness of Celluloid

An Oklahoma printer inquires what thickness of celluloid is best for use under drawsheet.

Answer.— It matters little, except that the thicker is less likely to curl and cause trouble when used on rule forms that have a tendency to slur.

Inexpensive Platemaking

A Minnesota printer wants to know how to make cuts cheaply for short runs.

Answer.— If no fine lettering is needed in the cut the design may be cut out of patent leather or automatic repressed felt blanket. If one has a knack at routing and has access to a saw-trimmer, a better method still is to draw or letter the design on type-high wood, and rout. Many excellent cover and other cuts are made in this way. Some very fine samples of this work were exhibited by the Miller Saw-Trimmer Company at the Boston printing show in August, 1922.

Die-Cutting and Scoring in One Operation

An Ohio printer asks how to die-cut and score cardboard, and wants to know whether a cylinder or platen press is better for this purpose.

Answer.— With carbon paper trace on wood somewhat less than type-high the outlines of the design to be cut (not scored). Jigsaw openings in the wood as outlined. Dress the platen of your job press with a sheet of brass, copper or zinc. The typefounders will supply steel cutting rule, which you can bend and insert in the openings in the wood. Should you encounter difficulty in stripping the sheet, cut cork glued to the wood will force the sheet from the cutting rule. Scoring rule may also be had from the typefounders, and the cutting and scoring may be done at one operation. For an occasional job of this sort the platen press is better than the fast cylinder job press. You can die-cut as many cards at one impression as the capacity of the platen press chase allows.

Which Automatic Feeder for Platen Press?

A Kansas printer who is about to equip a 12 by 18 Gordon press with an automatic feeder asks us to advise him which make to buy.

Answer.— It depends to some extent on whether you have another press which may be fed by hand, and on the class of stock to be handled. For the general run of work several makes will give satisfactory service. One will feed envelopes without an envelope attachment. One may be fed by hand in an emergency as readily as though not fitted with an automatic feeder. One which does not possess these advantages outsells all others, so there you are. We have advised the correspondent to consult users of the several makes. Any one of the three is a good investment, and as previously stated the choice to some extent would depend on the other pressroom equipment and the stock to be handled.

To Emboss Large Form on Cylinder

An Idaho printer wants information on the way to emboss large form on cylinder press. He states the ordinary compounds can not be considered because they dry too quickly.

Answer.— For this work we recommend the automatic repressed felt blanket. The gray side of the blanket is glued or shellacked to cylinder, with black side up. It is used in the same manner as strawboard for male dies, but is much more easily worked. It is also the best available material for cold embossing on platen presses. It is used for hot embossing as well on platen presses.

Short Cut in Calculating Speed by Timing

An Illinois printer offers the following method of calculating speed of press by timing: "Having seen erectors, pressmen, foremen and others estimate the speed per hour of presses by timing the machines for a minute and then with pencil and paper, or by mental arithmetic, multiply the impressions per minute by 60, I am moved to submit a procedure which I find to be an effective short cut. Time the press for 36 seconds, and multiply by 100. This may be an old practice — it seems too obvious not to have become general long ago — or it may be new. It is virtually as accurate as the usual method, and is much simpler, so it might be worth while to remind the world of it, if it is old, or to tell the world about it, if it is new."

Superposing Solid Black on Solid Red

A Massachusetts printer submits sample of solid black plate printed over solid red, lettering having been etched out of the black to allow the title to show in red. He states that the black caused trouble by sticking to the slip-sheets and showing marks from the slip-sheets. He asks what is the best slip-sheet paper and also seeks other advice on the job.

Answer.—The special oiled kraft slip-sheet paper is unexcelled. Much work like this is run without slip-sheets by using the ink best suited to the form and paper and equipping the press with a gas or electric heater. Most red inks are fast-drying, and while they are suitable for one-color printing, they do not form a satisfactory surface on which to print a second color. Here a high-grade halftone red is needed. The black should be superposed as soon as the red is well set and not bone dry. A high-grade halftone black is also required. The printer should send to his inkmaker proofs and sample of paper for the job, tell him the pressroom temperature, and also state how long the red is to dry before the black is superposed. Some concerns printing this job would run halftone black first and overprint with transparent halftone red; others would not use a solid red plate, but would have on it just the lettering. Their problem would then be to get a dense deep black by printing black directly onto the paper. This is possible either with one impression in the best halftone black or two impressions with a cheaper black, either of which is easier than superposing black on red.

How to Prevent Crystallization

A New York printer asks us to tell him the best way to prevent crystallization when printing a flat tint.

Answer.—The inkmakers sell compounds to be added to the ink for this purpose. Many pressmen add petrolatum to the ink, from one to two ounces to the pound, according to the drying quality of the ink used. Others add both petrolatum and magnesia to the ink. To make a second ink take on a first which has crystallized, wax compounds sold by inkmakers may be added to the ink, or the pressman may melt beeswax and paraffin, equal parts, and add to the ink (warmed) in the proportion of an ounce to a pound.

In Hawaii

From overseas Honolulu we have received the following very gratifying letter, which speaks for itself:

"Thank you very much for the letter regarding our label job. The information was just exactly what we wanted. Our run on this particular job was five hundred thousand labels and, as you noticed, they were ten-up with four colors. We have just closed two more jobs for the same people with a total of a million and a half. We are doing these on a new fast cylinder job press and making pretty fair time with them. The paper cost us a good deal more than it should, and so did the ink, but we will get out on the work with a good profit. Thank you and THE INLAND PRINTER for your kindness to us."

Column Rules Cut Through the Sheet

A New York printer submits a sheet which shows column rule cutting through the sheet, and asks for preventive.

Answer.—The typefounders will supply a column rule which tapers from foot to shoulder, six points wide at foot and five at shoulder. However, the trouble with the job in question lies in the lockup and makeready. Another lead or two is needed at the bottom of each column of linotype to relieve the excessive pressure on the column rule, which is bowing it and causing it to cut the sheet. Column one of linotype next to this rule is printing hazy and needs more impression to relieve the excessive impression on the column rules, all of which have too much squeeze. Linotype gives more than brass rule during printing and should be supported with underlays of French folio on the style of press you are using.

Moisture Tarnishing Bronze Powder

A California steel-die stamper finds the gold tarnishes when a die-stamped gummed label is moistened to stick it to a candy box. He asks if we can advise him what to do and also asks what is best medium to mix with bronze to produce a bright and lasting glitter.

Answer.— Probably nothing you could mix with your gold bronze and varnish would prevent moisture tarnishing the bronze. The best preventive would be to waterproof the paper on the non-gummed side with an impression or perhaps two impressions in varnish from a solid zinc plate on the printing press. If this is a big job the paper people might make up for you a paper treated to withstand the moisture and avoid tarnishing. Regarding the best medium to mix with bronze powder to retain the glitter longest after printing, we can only reply that paint and varnish makers are still working on the problem. Amyl acetate (banana oil) was long used by painters, but it has recently been supplanted by a proprietary substitute. You might make inquiries and experiment, though what answers for painters may not work on the stamping press. Nothing superior to high-grade copal varnish to inclose and preserve pigments and work on the printing press has been found, but whether copal varnish will work as well as the common steel-die stamping varnishes is for you to determine. A mixture of copal varnish with your regular varnishes might work an improvement.

Packing on a Stop Cylinder

A Nebraska publisher is having trouble with his packing pulling away from gripper edge of cylinder and wrinkling.

Answer.— For newspaper work you had better get a new blanket. If you want to use pressboard, make a templet or pattern on soft cardboard for holes and score at cylinder edge. Then cut holes in pressboard to correspond and score it for cylinder edge. You may get linen reinforcements for the holes at a stationery store, or make them yourself and shellac them to pressboard. If your packing continues to pull away from gripper edge of cylinder you may be sure your cylinder is not firmly riding the bearers on impression with a form on the press. In this case the cylinder must be lowered or packing reduced until the cylinder bearers mark tissue on the bed bearers on impression with a form on the press. You can first test the height of your packing with a straight-edge. The packing should not be more than .004 inch above the bearers.

Reflex Blue Will Not Dry on Enameled Label

A Wisconsin printer submits samples of labels printed in reflex blue on very hard-surfaced enameled litho label, coated one side. The reflex blue, which has been printed a week, still rubs off. The printer wonders why.

Answer.— On such stock as this, drying can be had by oxidation only on the surface, as the paper is impenetrable. The trouble is aggravated by the use of reflex blue, which is generally made with little or no drier in it. When reflex blue is used on a hard-surfaced paper, from one to two ounces of paste drier should be added to the pound of ink. A cutout on the solid part of the label would enable the ink to cover without using so much, and this would help quick drying.

Halftone Ink Best for Coated Paper

A Maryland printer submits prints of halftones on coated paper executed on a platen press. The job was started with a cheap grade of job ink. It caused "fill-ups" and difficult stripping. News ink cut with kerosene was substituted for the cheap job ink. Stripping was made easy, but the print is not satisfactory.

Answer.— Nothing can take the place of a platen press halftone ink for printing halftones on coated paper. There is an ink for every purpose, and your course will be relieved of much grief if you will have a leading inkmaker suit the ink to your work. The cost of a good ink is nothing compared to the waste of labor and paper bound to follow when putting the wrong ink on a job, to say nothing of the fine chance of spoiling the job and losing the customer.

Rules Cutting the Rollers

A Maryland printer writes: "Is there any way to prevent rules in forms from cutting the rollers? I have a great deal of trouble with this, and if there is any way to prevent it I should like to find it."

Answer.—The remedy is light roller pressure on the rules, which are sharper than type when the latter is new and remain so because the hard brass wears down less rapidly than type metal. Some pressmen take the edge of a sharp knife blade and draw it along the length of the face of brass rule to dull it. Light roller pressure is obtained by careful attention to rollers and parts which affect them, and with underlays beneath the type which raise the latter and hold the rollers off the rules. On an old press notice that the little pins in the roller cores engage in the slots in the roller trucks. Sometimes the trucks have sidewise play, and it is necessary to put washers between saddles and trucks to keep the pins in the slots. Otherwise the rollers will jump instead of roll in their travel and will be rapidly cut by rules. As the roller tracks and roller trucks wear down with age, strips of sandpaper shellacked to tracks may be used to maintain correct pressure of roliers on

the form. Roller bearers in the form are also helpful. The rollers will increase in perimeter from moisture absorbed during humid spells of weather, so that there can be no permanent setting of rollers. Careful pressmen test the set of the rollers daily. We would not have you believe that all pressmen are so careful, but we have seen careful pressmen go through a season without a cut roller, accepting jobs as they came, "run of the hook."

Some pressmen underlay with thin cardboard all parts of a form except the sharp rules. In some plants with ample supply of presses rules are worked parallel to rollers if sharp ends are unprotected. Sometimes a short bit of rule is placed at a right angle opposite the end of a projecting sharp rule and later is removed from impression by bleeding. Other plants electrotype all rule forms. These are all palliatives. The best preventive is a carefully set roller.

Some Practical Hints on Presswork

Part XXI.—By Eugene St. John

Halftone and Solid Plate Printing.—Probably more difficulties are encountered in printing halftone and solid plates on platen presses than in any other class of work. These difficulties increase with the approach of cold weather. From this we may infer that pressroom temperature has a bearing. If paper, especially calendered or coated paper and cardboard, is brought into a hot pressroom from a colder place and shortly afterward printed, trouble may ensue from static electricity, also from offset and picking.

If the attempt is made to print halftones and solids in a pressroom with thermometer under 70 degrees, the pressman, unless experienced and resourceful, will frequently have trouble with picking and offset. Strange as it may seem, underheated pressrooms are not the exception but are quite numerous.

Some one in every printing plant should manage production in the pressroom, and a very important part of management is preparation. Jobs should be assigned to the press best suited to print them. Too often forms which belong on the cylinder press are at best indifferently printed on platen presses, sometimes because no cylinder is open, sometimes because the platen would be standing unless so handicapped.

If heavy plates must be printed on the platen press the Colt's Armory type is best suited for this work, because of its superior ink distribution and because of the fact that the rollers and fountain may be tripped while the press is running. It is easier to get just the right supply of ink and keep it, and this is of great importance in the printing of solid forms. The least surplus of ink causes a blurred or muddy print, offset, picking and difficult stripping.

It is soon found that each platen press has a limit in size of solid form that can be inked without a vibrator or vibrators on form rollers, and once this limit is known it is useless to disregard it. With solid forms stock should be cut for ample gripper hold.

The ink should be suited to the press and to the stock. The form should be made ready with a scant supply of ink. This tends to make the spots show more plainly where underlay or overlay is required. The form should be made ready with the sort of ink suited to the form and paper. While it would not be necessary to wash up the press when changing from halftone ink to job, bond or cover ink, it is necessary to do so when changing from stiff, heavy inks to halftone ink, else picking is liable to start during makeready. The fountain may be used a long while without washing on type forms, but a clean fountain must be had for solid printing. A solid plate has six or more times as much printing surface as a type form of the same dimensions, and the inking capacity of the press is taxed in proportion. The impression is taxed to correspond, hence a solid form requires greater attention to inking, as well as a more thorough makeready.

Copyright, 1924, by The Inland Printer Company.

Printing inks are made to work at a temperature of 70 degrees. If printing is attempted at 50 degrees or 90 degrees a different ink from the regular one is required. An abnormally low temperature requires a softer ink, and an abnormally high temperature a stiffer ink. There are cover inks and stiff bond inks available from the ink cabinet of most pressrooms to stiffen inks in an emergency, but when reducing is required the same range of correctives is not generally available.

During the past few years a soft or reducing halftone black, to be added to a regular halftone black which is picking, has found great favor, as it yields better results than the old-time reducers, such as boiled oil, petrolatum, kerosene, paraffin, etc. Such a soft ink may be had in colors also, and is just as necessary if the conditions are present which make a soft halftone black necessary. For instance, a pressroom using considerable yellow, reflex blue, red, bronze blue, etc., on stocks on which the inks pick in winter should have on hand a soft halftone black, and a soft yellow, reflex blue, red and bronze blue as well. Very few ink cabinets are so happily stocked for emergencies, so the pressman must otherwise make up for lack of heat.

If it is not too cold, kerosene is an effective reducer, if sparingly used. Sulphuric ether is also a good reducer, but owing to evaporation it is not so stable as kerosene.

Nothing can take the place of a platen press halftone black. Not every inkmaker has succeeded in the attempt to make this particular ink and many platen pressmen come to grief trying to make a cylinder press halftone black take its place. A first-class platen press halftone black may be used on a solid form as large as the press can ink on coated paper. With thorough makeready there should never be trouble with picking at normal temperature, if the coating of the paper is all right, and if spread shinglewise or dovetailed after being printed the sheets should not offset, even without a heater near them. The printed sheets may be jogged up within two hours and backed up within three hours without sticking to the drawsheet. A halftone black which will not meet these requirements may answer for use on the cylinder press with its heater and superior delivery, but is not good enough for the platen press.

Colored inks of the same type are required for printing labels on litho label stock, coated street car cards, window cards, and the like, especially in winter. Trouble is invited if the attempt is made to use any old ink.

With proper equipment and preparation, pressroom difficulties are kept at the minimum and solid forms present no more trouble than type forms, but they require more time.

While warmth is necessary during use the inks should not be kept in an abnormally hot room. Much trouble with livering has been traced to the storing of inks close to steam pipes. A cool storeroom is preferable to a hot one.

When not in use, winter rollers should be kept covered with a mixture of oil and ink as a preventive against becoming hard and glassy from evaporation of the moisture drawn from them by the dry, hot air of the pressroom in winter.

William Gamble Retires From Active Business

By S. H. HORGAN

TO William Gamble, of London, the graphic arts world is indebted to a degree it can never repay. The presentation of his portrait elsewhere in this issue of THE INLAND PRINTER will please not only his thousands of friends in America but those around the globe that are reached by this journal. Mr. Gamble has become an encyclopedia on photomechanical methods and on many other subjects through study, research and long hours of hard work carried on since boyhood. His life is an object lesson to those who wish to accomplish something worth while in life, for this Mr. Gamble has done. He has now retired from active participation in the great business he built up, and is resting in his delightful home outside of London, honored and loved by the friends he has made everywhere.

How the young Gamble rose from printer's "devil" to become a trained journalist would be an interesting story in itself. This all happened before he knew anything of photoengraving, his achievements in which have made him famous. Indentured for seven years to learn "the art and mystery of printing" he received practical training in job, news and book composition, as well as in stereotyping, bookbinding and lithography. In the evening, after a ten-hour work day, the ambitious boy studied English and stenography, after which he would have nothing to do until six the next morning. By the time he had finished his apprenticeship he had qualified as a "cub" reporter on a country newspaper and soon worked his way up to the editorship. To illustrate this paper he studied zinc etching, bought a camera and apparatus, and did the photoengraving himself.

A London newspaper syndicate hearing of his all-around talents hired him to establish for them a photoengraving and electrotyping plant. This he did, buying his chemicals from a druggist named A. W. Penrose. He impressed Mr. Penrose with the opportunity of specializing in supplies for the new business of photoengraving, and this brought about the famous "Penrose" of London, with branches in Paris and Berlin, and also in Sydney, Australia.

Mr. Gamble's recreation during his intensely busy life has been study. This he pursued through four London colleges, taking up chemistry, physics, optics, higher mathematics, French, German, and mechanical and electrical engineering. From the tremendous storehouse of technical knowledge he thus built up he has distributed information lavishly through his published writings and by personal letters, so that we are all his debtors.

Since 1895 he has edited "Penrose's Annual," putting on permanent record the highest achievement in the graphic arts each year. His *Process Work* for many years was a mine of information, as are his many valuable text books. "The Halftone Process" ran through many editions. For some reason he used here the nom de plume "Julius Verfasser." "Photography and Its Applications," "Line Photoengraving," "Straight Talks on Business," "Music Engraving and Printing," besides numerous booklets on various processes, came from his learned pen.

Mr. Gamble was welcomed warmly when he visited this country in 1905. He lectured before the union photoengravers and their employers in New York at a time when no other magnet would have drawn them together. An account of this memorable meeting will be found in THE INLAND PRINTER for July, 1905, pages 586 to 588. The August issue of that year gave an account of the farewell dinner tendered him by Henry Lewis Bullen and the leading photoengravers of New York. After visiting the principal cities he returned to England, where he lectured and wrote about us in the most cordial and instructive way. We all hope he may be induced to visit us again in a more leisurely manner, and if he comes we can assure him of a most hearty welcome.

THE RHYTHM OF THE PRESS

By FRED KELLER DIX

Oh, there's somethin' 'bout a print shop
That's so lurin' to my heart,
And when in some bustlin' city
'Tis the place for which I start.
Can't explain its soothin' feelin'
To my weary soul, unless
It's the smell of ink and rollers
And the rhythm of the press.

I was once a printer's devil
In the happy days of yore,
Settin' type and feedin' presses
On a squeaky office floor.
Did the sweepin', washed the windows,
Fed the growlin' dog, and jes'
Couldn't keep from writin' poems
To the rhythm of the press.

Frank Poppleton was editor—
We always called him "Pop";
Clem Hollenbach was foreman—
How he used to make me hop!
Press-day came around each Thursday
With its ink-bespattered mess
For the devil, grindin' papers
From the rhythmic printin' press.

Like again to be a devil,
Clad in ink-stained overalls,
Foldin' papers, washin' rollers,
Pastin' clippin's on the walls.
Though my face and hands were inky,
I was learnin' more or less
Every day, some mighty lesson
From the rhythm of the press.

STATIC ELECTRICITY AND HUMIDITY

Every printer knows what happens in the pressroom on cold days when artificial heating must be used. The paper going through the press generates electricity very fast, and each sheet of paper carrying static electricity sticks to every sheet with which it comes in contact. The result is an unusual amount of offset as well as difficulty in feeding.

Most of these troubles arise from the fact that there is usually less humidity in the air on cold days, and artificial heating dries it out a great deal more. The paper, the tympan, the press and the air are all very dry, and electricity is generated much more quickly than in a moist atmosphere. Neutralizers and gas attachments help to alleviate the offset troubles. If the causes can be removed, however, the difficulties will be overcome much more quickly. The most logical procedure, therefore, is to inject a sufficient amount of moisture into the room. The simplest ways to do this are: To open pet cocks in steam radiators, to place pans of water around the room, and to sprinkle the floor from time to time. This will furnish moisture for the air.—*The Warren Monthly.*

MACHINE COMPOSITION

By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

A Nicely Arranged Booklet

The Machine Composition Company, Boston, Massachusetts, submits a very neatly printed booklet displaying in an attractive manner the Benedictine series. The typographic arrangement and the neat printing, combined with judicious paper selection, make the booklet a charming vehicle to express the company's message to printers.

A Matrix Ear File

An operator asks what a matrix ear file is, and wants to know what to ask for so that the hardware dealer will understand him.

Answer.— A matrix ear file is a tool consisting of two files so arranged that when a matrix is placed between the guide rails only the sides of the lugs will touch the surface of the file. A few rubs of the matrix with light pressure will remove burrs that may be raised on the lugs, and will render an otherwise useless matrix a serviceable one. This tool is not sold by hardware dealers. We will furnish the maker's name on receipt of request from any of our readers who wish to purchase one of these useful tools.

Cleaning the Holes of the Well

An operator who has lately learned of the two holes on the sides of the pot well asks the best way to keep them open.

Answer.— If you have a pot mouth wiper, the hook end has a suitable sharp point for inserting into the two holes. The outside hole may be readily cleaned by inserting the point and pressing inward, then giving a forward and backward motion to the free end of the wiper. This will cause the pointed end in the hole to tend toward enlarging the hole if it is clogged with oxid. The hole opposite is not easily reached unless the plunger is withdrawn from the well; then the same general procedure is carried out. If this plan is followed once a week, the holes will never become closed.

Keyboard Cams Do Not Rotate

An Oklahoma operator describes a trouble which occurred after applying a new cam stop strip; also mentions an abnormal sound which occurs coincident with the return of the metal pot.

Answer.— If the cams turn with light pressure, we suggest that you oil the cam pivot, sharpen the milled edge of the cam with a three-cornered file. Observe if the downward projecting part of the strip centers properly with the groove in the cam. You may also roughen the surface of the rubber roll if it is the smooth kind. This treatment seldom fails to cause the cams to rotate properly, unless there is some other trouble present. When the metal pot breaks away from the mold with an abnormal sound it is due to lack of heat at pot mouthpiece. An increase of heat causes the jets to be less solid and the pot is not held to mold with so much force as it is where the jets are solid.

Transpositions

A Canadian publisher writes: "We have been having a little trouble on our machine which we think you could help us solve. The spacebands seem to get to the assembler before the last letter in a word, with the result that the proofs are very bad with transpositions. Any suggestions will be thankfully received."

Answer.—The trouble may be due to the momentary retarding of the last character of each word by the lower prongs of the chute spring, which may be bent a trifle too low. Try bending them up a trifle and examine proof of matter after setting about half a galley. Continue treatment until effective. Be sure that the space between the assembler rails and the chute spring is not too close. The thickness of a cap. "W" is the approximate space at this point.

Metal Pot May Be Cracked

An operator writes that lately he has noticed metal dripping from his gasoline burner and a small amount is found each morning on the frame of the machine under the metal pot. He asks if trouble is likely to result from the leaking, which at the present time is not alarming.

Answer.—As you have a gasoline burner, doubtless the trouble originated by turning on the heat full blast with a pot filled with cold metal. You can reduce the effect of the leaking by baling out about half the metal every day before turning off the heat, and in the morning turn on the heat slowly until the pot is fairly hot. Do not give full heat until the pot has become well warmed up. The cracking of pots is more prevalent with gasoline than with gas. Electric pots heated from units inside the crucible are never known to crack.

Trouble in Spaceband Box

An operator writes in part as follows: "If occasionally a spaceband catches when releasing and I find one ear over the pawl and the other to the opposite side of the other pawl, how am I to know whether the fault lies in the action of the pawl or in the spaceband?"

Answer.— Examine the spaceband and see if the ears are parallel with the face of the sleeve, also observe if the under side of each ear appears to be rounded off. Straighten bent ears and square up ears that are rounded off. Examine points of pawls — they should not be blunt. Rub bevel edge on oil stone to bring point to proper working condition. The ends of pawls that engage under ears of the spacebands need not be sharp, in the ordinary acceptance of the term. See that the pawls snap back to place when moved outward; also that the pawl levers return quickly upwards when released after being depressed by hand. If these latter conditions are normal, no change of keyrod spring or pawl spring tension will be necessary. Flushing the pawl channels with gasoline mixed with a small amount of graphite will permit the pawl actions to be quite free and will often obviate the necessity of removing

the pawls to polish. If the foregoing examination and treatment brings no relief, observe the bite of the pawls. In no case need the point of the pawls come to the left of the face of hooks on the top rails more than half the thickness of the ears of the spaceband sleeves.

First Elevator Makes Noise

An operator is annoyed by the sound made by the first elevator when it goes to full height. He wants to know what to do, as he believes there is something wrong somewhere.

Answer.—There is something wrong. Evidently the operator has neglected to lubricate the front side of the intermediate bar in the elevator top guide, and incidentally the two operating blocks of the elevator duplex rail levers. While the noise can not be completely eliminated, it can be lessened considerably by applying graphite sparingly with the magazine brush to the front side of the intermediate or facings, as the case may be, and at the same time to the operating blocks of the duplex rail levers. It may not be necessary to apply this dry lubricant daily to the parts named, but it will be noted that the noise will diminish perceptibly on the first application.

Matrices Bounce From Assembling Elevator

An operator describes a trouble he is having with matrices bouncing out of the assembling elevator. Very often the first one into the elevator is the one that gives trouble.

Answer.—You state that the rail springs are adjusted to allow a cap. " W " to pass freely. Perhaps you mean that the chute spring is adjusted for the purpose, as the springs on the assembler rails are not adjustable. If you have an adjustable chute spring, give the spiral spring attached a trifle more tension downward. This may prevent the descending matrix from having enough force to enlarge the space where it passes through between the corner of chute spring and the springs of the assembler rails. You may also wash the assembler slide with gasoline, so that the brake facings have a better grip on the assembler slide. Avoid oil or graphite on the assembler slide or on the brake.

Casting of Border Does Not Harm Mold

A publisher writes to the effect that casting border damaged his mold. He also desires to replace several verges which he is satisfied are worn or damaged on his Model 5 machine.

Answer.—(1) We do not understand how casting border can damage a mold any more than the casting of ordinary matter. Perhaps the idea conveyed was that recasting constantly from a mold might warp it. Even this is doubtful. (2) If an escapement verge pawl has a bruise on its back edge it may interfere with its free movement. To remove a verge and change a pawl proceed as follows: (a) Remove magazine. (b) Raise the keyrod lifting lever, found on right side of keyboard, and while holding it elevated disconnect the catch which holds the keyrod guide forward. Push keyrods off verges and then lower the lifting lever. The catch is to be found just under the escapement at right side. (c) Remove one screw on right and one on left end of escapement and lift it off. (d) Turn escapement over on a table or any convenient working place, push out the verge pivot with a rod of similar diameter. When verge containing damaged pawl is reached separate the two rods, lift off spring and take out the verge. The damaged pawl may be dressed up with a fine file, or a new one may be placed in verge. Before placing verge again in the escapement, polish both sides on a fine piece of flint or emery paper. Replace verge and attach spring. When the escapement is fastened to machine raise keyrod lifting lever and press forward on the upper end of the keyrods. When the catch is fastened lower the keyrods and see that every rod is in its proper pocket and on the verge. Before placing the magazine on machine try out such verges as require new pawls.

INGENUITY A FRIEND IN NEED

By CHARLES M. DOTEN

Ingenuity is a wonderful aid in business, in the printing plant just as much as in other professions. A Massachusetts print shop's procedure which solved a perplexing problem and permitted the production of a much needed work may help some other plant that is confronted with a like question.

A rush order received from a large manufacturing plant called for a lot of labels destined to accompany a shipment to Europe, and the need of one little linotype matrix threatened to hold up the job. Foreign words on the copy called for the use of a character like this ϕ, something easy enough to make on a typewriter, but a different problem when the linotype has not the proper matrix for the work.

" You'll have to telegraph to New York for it," advised the foreman.

" S'posin' you did, you couldn't get it quick enough," was the comment of the boss.

" I know that," answered the manager, who had good sense about mechanics. " I'll make it, and we'll save some time by my doing it."

Taking a regular " O " matrix he borrowed from a jeweler one of his delicate, fine toothed hack saws, placed the matrix in a vise, and proceeded to saw a little score across the letter at the proper angle and down to the face depth of the matrix. With his pocket knife he scraped away the little burr on the saw kerf, and then handed the matrix to the machine operator, who cast as many slugs as were needed. The impression was as good as if the matrix had been made in a factory, and the customer was pleased over getting his job on time. When printed the word looked like this: Kϕbenhavn.



"In the Days That Wuz"—Troublesome Landladies
Cartoon by John T. Nolf, Printer-Artist.

PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Diabetes, Tea and Grammar

J. M. C., of Toronto, shares with us the burdens of a troubled mind; may such division lighten the load:

"Your Proofroom department is most interesting. Particularly did I enjoy your article in the March issue, 'That Proofroom Library,' and heartily do I wish that all employers would 'read, mark, learn' and profit by some of the truths therein. A good proofreader certainly can 'help the composing and editorial rooms,' but how often is he allowed to do so? Strangely enough, this week I rescued 'disinterested' (quoted in 'Preparing Manuscript' by Arthur Pemberton) on a stone proof, changing it to 'uninterested,' which was assuredly the word required. Did I get any credit for the correction? No—our foreman politely marked 'stet' on my correction, and the phrase went to press conveying the wrong meaning. It is this kind of thing that takes the heart from a proofreader's work. It is what we are constantly 'up against.'

"Here is a small stumbling-block that confronted us this week: 'When partaking of afternoon tea, diabetic persons must say to she (her?) who pours, "No sugar, please!"' Which case of the pronoun is correct?"

You can not say anything to she! You can only say it to her. Of course, "her who pours" sounds crazy. It is. But to change the first pronoun to fit the verb of the second pronoun is to fumble. Another exemplification of the need of steady going, of refusing to be misled by appearances. Certainly, if you are diabetic and don't want sugar in your tea, you must say so to her who pours.

Taking J. M. C.'s first query last, it remains to be said to him who asks that the foreman's ruling was probably not made on the merits of the case as a choice between one form of expression and another, but given as discouragement of the editorial impulse applied to quoted matter. Editing quoted matter, except in brackets, is destructive to its integrity.

Pleasant Words

Edith N. Hill, editor in chief of the *Smith Alumnae Quarterly*, sends these welcome words of appreciation:

"I have been dilatory in writing to thank you for the prompt and helpful attention which you gave to my query. The 'Mistakes in English' I found easily, and the Hill's Rhetoric, although not on even the dustiest of our shelves, came speedily on call, when advertised by our enterprising Hampshire Bookshop. I am finding the book so helpful that I wish I might claim kinship with such a discerning gentleman.

"The real reason for my delay in writing you is that I was in Chicago some weeks this summer and brazenly cherished the hope of invading your editorial sanctum some fine morning. I wanted to express my sincere appreciation of your Proofroom department. You play with the various style books so understandingly—and withal, so entertainingly—that I am finding THE INLAND PRINTER (I am wondering, by the way, whether you favor the capital for the article in magazine and newspaper titles) the most valuable of them all. I vote for it as the most important incumbent of an editor's book shelf."

Working back through this letter from the end to the beginning (my favorite way of reading anything, if anybody cares to know), let me remark that I was just about to say that I like the capital initial for the article in a magazine title, as Miss Hill wrote it in her letter—and then I found that in the first line of this item I had myself written (as it stands here in print) the *Smith Alumnae Quarterly!* That's the difference between do as I say, and do as I do; in other words, between precept and practice. The article, when it is part of the title, ought so to be identified, in sound logic. The other way is really shiftless.

If Miss Hill had called in at the "sanctum," she would have been surprised to learn that the Proofroom writer inhabited no corner of it, but sent in his lucubrations from a Massachusetts city within a few miles of her own home, where he was writing a daily stint of editorial articles for a Bay State newspaper. Far things seem near, near things far, in this topsy-turvy world.

Wanted—New Verb Form!

F. J. McGuinness, print-shop instructor at the New Jersey State Prison, invites me to referee:

"A school superintendent, a machine operator and a proofreader are not in agreement respecting the use of 'was' and 'were' in the sentences, 'For the amount of money spent, a satisfactory number of replies was received,' and 'Considering the small yardage to be removed, an ample number of laborers were employed.'"

Here we meet again the old difficulty of reconciling grammar and free speech. Grammatical rule leaves no uncertainty; the noun "number" is singular and requires the singular verb. The added phrase introduces a plural noun that throws the speaker or writer off the track. Replies were, laborers were; but a number (of replies) was, a number (of laborers) was. The point of grammar here is absolutely undebatable. It is elementary, fundamental, unalterable. The singular noun takes a singular verb. "Number" is the subject, and "was" is its proper verb.

But we are a free people. The language exists for us, not we for the language. It is easier and simpler, more comfortable and less troublesome to go around the bumpy places than to go over them. The expression might be recast: "The replies received were satisfactorily numerous." But life is too short for such maneuvering, and the gain achieved is not worth the mental effort. So much precision is painful.

School superintendents, machine operators in print shops, and proofreaders are all apt to be crotchety persons, hobby riders. The conductor of this department is the most broad-minded, liberally inclined person I know. His pronouncement is: If you want to do a nice job of writing, be grammatical;

if you want to be free and easy, go ahead. But establish a personality. So regulate your speech or writing that people may know you are aware of the difference between strict grammar and informal, colloquial expression. Make it plain that you are not fumbling, sidestepping, but are going the way of your deliberate choice. Be not fearful of the sneers of the overprecise, nor influenced by the jeers of the arrogant ignorant. Ignore them and adapt your style to the circumstances of its employment.

That way lie true freedom and happiness, comfort and strength in the use of this excellent language of ours.

The Books Are Dull—We're Alive!

Edwin B. Harding, composing-machine instructor at the South Dakota State College School of Printing, sends this: "Your answers to questions of our students were very well received. I feel that when I can get them discussing various points they learn in a way that makes it stay with them. Thank you very kindly. All the questions are answered in various books we have here, but that did not seem to suffice."

Mr. Harding shows that he has a grip on the essential principles of good teaching. Book work is valuable, but original discussion in which all take part is by far the best producer, especially if it is properly directed.

Has or Have?

This query from Mabel Lyon, proofreader for the Western Printing & Lithograph Company, Racine, Wisconsin, brings up again the agreement of noun and verb:

"In this sentence, 'Continue this operation until the required amount of ashes has come down,' "A" contends 'has' is correct, while "B" contends it should be 'have.' Which is correct?"

This fellow "B" is aways stirring things up. The required amount has come down. What amount has come down? The required amount of ashes has come down. It is as if we were to write it with hyphens, making a unit of the noun and its qualifying phrase: The required amount-of-ashes has come down. "B" will have to be "kept in" and made to write five hundred times the rule "A singular noun takes a singular verb."

Are Capitals a Blessing or a Nuisance?

By EDWARD N. TEALL

WHEN I was on the editorial staff of the old New York *Sun*, from 1903 to 1917, there was a man in the office who professed hatred of capital letters. He was a man of much learning and a hobby rider. He disliked apparatus. He admired simplicity in typing. I believe he would have liked to see print without punctuation. Probably beginning as an affectation, the thing had become an obsession. It led to exaggerations which, fortunately, could not be carried from the privileged territory of private theory to the strictly ruled province of the newspaper's typed columns. It may be that readers who have not intelligence enough to follow a text without the conveniences of periods and commas, hyphens and capital letters, are not worthy of consideration, but there are few authors and no publishers who would care to risk the fate of their ideas and their dollars on it.

At the opposite extreme are those who overcapitalize. Carlyle is the classic example. In a book published three or four years ago, "Books and Folks," I rode the hobby of the capital letter. My pages looked like old German print. In this one respect, if in no other, they matched Carlyle. The book had what the British call a very good press. Only one critic, of those whose comments I saw, paid his compliments to the idiosyncrasy; and he spoke, as they used to say, in no uncertain tones. Certainly the use of capitals in that book was hobbyish and affected. It was quite a deliberate affectation, too; for I used those capital initials to sentimentalize my text. I am not more sure that I shall never repeat that performance than I am convinced that just for that once I was right. Those big, outstanding letters gave a certain character to the pages that I could hardly have put into them in any other way. But character thus dependent on outward trappings is not strong. Overemphasis is a confession of weakness. Excessive profanity clearly acknowledges inadequacy of vocabulary. (I say "excessive profanity" because we have reached a stage at which the story can be told of the fond mother who admonished her child for saying "Ain't it hell" with: "How many times have I told you not to say 'ain't'"!) Unjustified capitals are like signposts along a road without crossings or split-offs.

It is bad to use too few capitals, and it is bad to use too many. If you use too few, you forfeit the assistance of a perfectly legitimate device not only for the saving of labor but for the productive direction of energy. If you use too many, you send power into unproductive channels. And this reduces to a single fact: that there is a right way and there is a wrong way to use capital letters. The right way is advantageous, the wrong way is unprofitable.

Some qualifications and reservations are to be made. There is no absolute, fixed and unmistakable "right," no universal, unarguable "wrong" to cover all cases. One grammarian's rules differ from another's. Authorities are not in agreement on points of usage. Here again, as in so many items in our study of style for the print shop, variances in usage are unimportant, consistency in each shop's practice is the big thing. If you adopt the economical style in one place, do not employ the extravagant style in another. It gives you a dual personality. And here again distinction is to be made between work put out as your own and work in which a customer is determined to have the say-so. The customer who buys your imprint, if he is logical, ought to be glad to have your style to give the work character. And a well defined style ought to add value to your imprint. A printer who can guarantee consistency in his use of capitals ought to give more satisfaction and get more business than one who goes it blind.

The printer working out a style sheet will not have much difficulty over the first rules, that every sentence must begin with a capital and that the same beginning is required for each new line in poetry. These are simple as a, b, c. The only possible question I can imagine coming up in connection with these start-off rules would hitch up with the possibility that a compositor might start a runover line with a capital. To clear up such a confusion, should it arise, the point would have to be made that there are two kinds of lines in question: the line of type and the complete line of verse, which may break into a second line of type. The overrun is not a new line, in the poet's use of the word. That is why instead of saying, as most of the rulemakers do, "Each line of a poem must begin with a capital," I say "each new line."

Simplicity seems to shine in the rule that every proper name must begin with a capital letter, but here the problems

begin. The newspaper editorial writer speaks naturally of "The Constitution," for to him that noun is as "proper" as his own name. He writes of "a State of the Union" in the same way. To him, "a state" means any old national entity, as one of the states of Europe, but "a State" means only one of the members of this American sisterhood of governments. The old-fashioned newspaper man "kept up" such titles as "President," "Senator," "Governor," "the Administration," "the Cabinet," "the Legislature." He would write "the New Jersey Government," "the Federal Government," and frequently even "the Nation," when referring to his own people. There was a formality, a decorum about this usage for which I must say I have always had a hearty respect and a natural liking.

Now, in these articles I am not pretending to offer a style sheet; I am only making suggestions intended to be helpful to those who are engaged in that interesting if arduous exercise. And here as elsewhere in this series of articles the intention is to warn against the easy inconsistencies that crop up in the path of the rulemaker. There must be rulings to govern usage in the office. So it is utterly without authority, but with personal zeal, that I speak up for the respectfulness that goes with careful and fairly liberal capitalization. I like to write "the United States Navy," "the State Capitol," and the like. To put too much emphasis on this liking would be to give too much aid and comfort to those who like to show disrespect for the objects of traditional and conventional respect. If the capitals are thus dear to any of us, so much more fun for the playboys in attacking them!

Fun begins with the next rule, requiring capital initials for words derived from proper nouns unless they have lost, as F. Horace Teall expressed it, "the direct connection or literal sense of the name." No housewife would write for a price list on China. But some perfectly sensible people do write "India ink," "Roman type." For my part, the words seem so completely separated from the local idea that "india ink" and "gothic type" are unchallengeable. To speak of a statesman's "rooseveltian energy" would seem perhaps a bit farfetched. But how much is Hercules in mind when we speak of herculean strength? Here is an adjective once "proper" that has been completely adopted into the easy run of speech. But shall we write "Presidential" or "presidential election"? I would use the lower-case in referring to an election in some club or society, but the upper-case in referring to the election of a President of the United States. It is on such points that the rulemaker must pronounce; and the difficulty is to make rules that will not be weighed down with specifications or bored through and through with exceptions. Good hunting, friends!

To printers wrestling with the style-sheet problem, when they come to the section on capitalization, I say: Please give earnest attention to the old rule calling for a capital initial for appellatives for God. "Our Father, Who art in Heaven," not "Our father who art in heaven." These capitals are not much used now. It is not as a matter of religious faith that I urge retention of the old custom, but as a matter of propriety and decorum, well worth the printer's consideration. Print ought not to be a haphazard affair.

One of the old-fashioned rules on capitalization calls for upper-case initials for military and other titles. Its difficulty lies in the endeavor to distinguish grades of rank in which the capital initial is or is not to be conferred. Shall corporals and sergeants have the honor, or shall we begin with the lieutenants? Or, if we say "a lieutenant," why shall we not say also "a colonel" or "a general"? Distinction may be made between the name of the rank used in this detached, impersonal way, and the same name applied to an individual, even though he be not referred to by name; that is, between "a colonel" and "the Colonel."

My father, F. Horace Teall, would have written "the President's secretary," but "the Secretary of the society." ("Punctuation," page 109.) My own drawing of the line would be different. I would write "the Secretary" of the head of a department of the Federal Government; "the President's secretary," and "the secretary of the society." The President's secretary is no more officially public a personage than the secretary of any other executive. If you capitalize the secretaryship of a society, you must also capitalize the treasurer and all the other officers; and, if they are to be so honored, why not "the Chairman of the Committee"? The line has to be drawn somewhere. The man who can formulate a rule acceptable to all writers and printers, and easily applicable to all sorts of writing and print, will be the wonder man of all time.

Variance of usage appears also in the common noun as part of an institutional title. Some of us write "the First Presbyterian Church"; others, "the First Presbyterian church." Some newspapers print "the Fourth Congressional District," and others prefer "the Fourth Congressional district." Either style can be defended — though I myself much prefer regarding the final noun as an organic part of the title, and keeping it up. What is indefensible is the lack of governing principle apparent in print that shows in one place "Sixty-seventh street" and in another "the Seventy-first Regiment."

How amazingly and distressingly easy it is to be drawn into inconsistencies in making office rules is shown by contrasting F. Horace Teall's remark about capitalization of "secretary," quoted two paragraphs back, with what he said in the same chapter of "Punctuation" about distinctions attempted in a certain newspaper office: "The distinction between titular and common uses . . . is valuable, and, moreover, it is prevailingly made in the best literature; but when it leads to such capitalizing as in 'the Superintendent of the mill,' recently seen in the paper referred to, one is not so much inclined to wonder at the present tendency toward confusion by the use of small initials."

In a newspaper plant, the capitalization of headlines is important. Is free capitalization unsightly if a headline happens to consist of short words? I do not think so. I think we have to face the facts, and here the fact is that a headline is not like running text, it is not properly subject to rules either as restrictive or as liberal as general rules of style may be. As to the matter of relative importance of words, the preposition "to" is not a word of vigor or character but is simply a little, obscure though indispensable private in the ranks. But the infinitive's "to" *is* a word of character: it is part of the verb. If I owned a newspaper, or were editor-in-chief of one, the headlines would be peppered freely with capitals, no matter how short the words that made up the lines. "And" and "with" would be lower-case, but "it" and "is" would start with capitals. The best way to start an orderly system of capitalizing heads, and indeed of capitalizing for the whole body of office work, would be to supplement a few simple rules with a liberal display of examples of what would be considered good and what would be considered bad. Then let constructive criticism do its work in checking up day by day, and gradually the plant will begin to acquire the desired habits in capitalization, so that old workers will quietly instruct new ones in the style of the office, and the style will become firmly founded and continuously regulative. Even when thus wisely started, any system is bound to decay and disintegrate as the personnel changes, and constant care is the only defense against the attack.

Careful, consistent capitalization is a mark of office character. Excessive use of capitals is like habitual strong language — weak. And indiscriminate reduction of the number of capitals is an avoidance of responsibility. Capitalization must be governed by sense and principle, not by whim.

Dynamic Typography

By J. Carl Hertzog

THE human figure in art of the past two thousand years is not true to nature! Does it seem possible that man, as designed by all the great artists of this long period, has been one that could not function? Yet a comparatively new discovery in design proves this fact. The reason we seem to have failed to construct the human figure true to nature appears to be due to Roman misinterpretation of the Greek tradition and the persistence of this misinterpretation through the ages since. The tradition, according to the Roman architectural writer Vitruvius, was that the Greeks based the symmetry they were so careful to apply to works of art upon the commensurate relationship of the members of the human body to the structure as a whole. The Romans assumed that this commensurability was that of line. The members of the body are, indeed, commensurable or measurable with the structure as a whole, but in *area*, not in *line*.

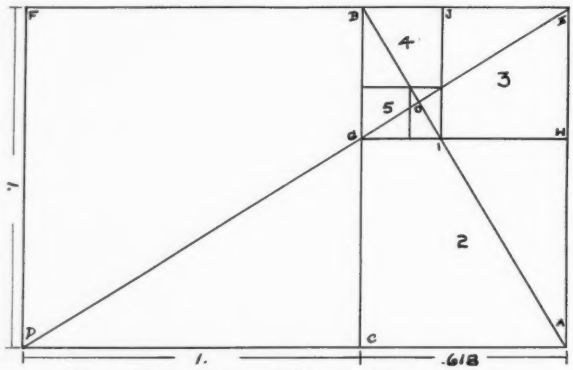


FIG. 1.— Ratio of 1.618 used with unity to form a rectangle.

The idea of commensurability, explained geometrically in the tenth book of Euclid's "Elements," was clearly understood by the Greek scientists who knew that lines unmeasurable, one by the other, as lengths, were not necessarily irrational; they might be commensurable in square. For example, if a line is equal to the square root of two, it is incommensurable. But if this line be considered the side of a square, the area of the square is $\sqrt{2} \times \sqrt{2} = 2$, which is rational. Greek design shows that Greek artists also understood this fact. The symmetry used by the Greeks is dynamic, while the Roman misinterpretation, which has persisted, is static.

If the dynamic symmetry of the Greeks had not become lost, artists today would, undoubtedly, have been creating masterpieces of statuary or painting equaling or surpassing the masterpieces of the Greek classic age. But, for the artists of the future, the late Professor Hambidge has rediscovered and carefully explained the principles of dynamic symmetry in his book on the Greek vase. Since he so well proves that the Greek vase, which holds such a formidable position in the realm of the really artistic, is very definitely as much the product of mathematical genius as of artistic ability, it is advisable that we printers begin to utilize the precision and certainty of mathematics in our design which has too long been merely a question of taste or of natural ability.

Not only does a geometric analysis of Greek design demonstrate that mathematics is an important factor in art, but also the scientific research of nature's art, the greatest of all art, shows quite clearly that nature, too, is a mathematical genius. Examine the age rings of an old oak; measure them carefully and you will find that the ratio of each year's growth to the next will form a nearly perfect algebraic progression. In fact, scientists so believe in the mathematical precision of nature that they measure these age rings to determine the weather record of years gone by. When the measurement of the age rings fails to make a perfect progression, that ring, which breaks the continuity of the progression, represents the growth of the tree during a season which was either unusually wet or dry. Nature is perfect in all details — a mathematical artist.

Since nature's art, which excels at all times, and an ancient people's art, which has lived for thousands of years, prove to be mathematical in their perfection, it is only logical that we printers can utilize geometry and symmetry to perfect our own art. The difficulty is largely that of simplification and elimination. All books on symmetry involve a complication of descriptive and analytical geometry which is rarely a part of a printer's education. Even though typographers were familiar with such subjects, it is doubtful if any of them could afford the time to delve into the mysteries of nature and the Greek vase to find motifs or a means of analyzing their work. The

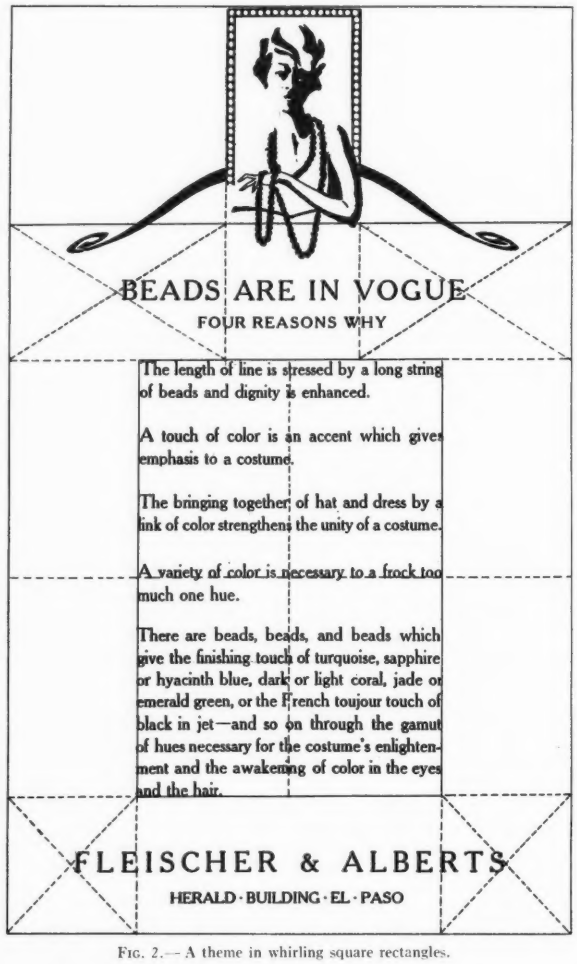


FIG. 2.— A theme in whirling square rectangles.

EDITOR'S NOTE.— Accompanying this article is an eight-page insert, which will be found immediately following, in which are shown examples of typography arranged according to the principles here set forth.

purpose of this article, therefore, is to segregate a few principles of symmetry found in Greek and Egyptian art, and in nature, that can be applied to the art of printing; to explain them and show how and where they can be applied.

The printing art deals entirely with areas, areas of paper, type or color. Practically all these areas are rectangular in shape. With the exception of novelties all confining areas (outside dimension of paper stock) are rectangles. Most type

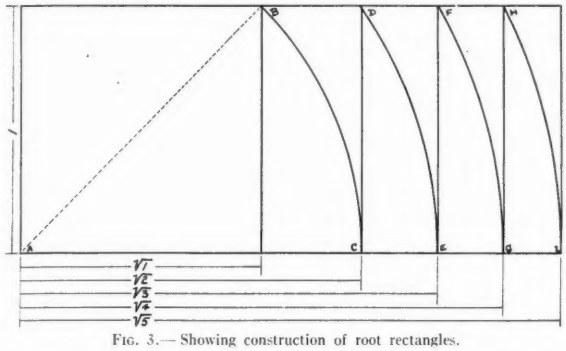


FIG. 3.— Showing construction of root rectangles.

masses and borders are rectangular. Even the majority of illustrations are confined within rectangular shapes. It is, therefore, quite obvious that the first and most important step in developing geometric typography is to establish a method of determining the length and width of rectangles. There are several different proportions which make pleasing rectangles, but only three major shapes are applicable to printing design. If you use these shapes you may have to cut your stock differently — perhaps a little less trim on the side or less on the bottom and, in some cases, it may improve the proportion of your product to waste stock by trimming more than you would have previously thought necessary. At any event you will find your specimens more consistently in good proportion. Only in rare cases will strict adherence to these three major shapes increase the cost of paper; their primary purpose is to increase the artistic content of your typography.

The peas of a pod, the petals of a flower, the leaves of a tree, are all arranged and numbered with mathematical precision. An analysis of phyllotaxis in nature reveals a strict adherence to the proportion derived from the summation series of converging numbers — 191, 309, 500, 809, 1309, 2118, etc. (each succeeding number is the sum of the two preceding numbers). If any one number of the summation series be divided by the preceding number in the series, the ratio of 1.618 is derived. Members of this series divided into alternate members, such as 500 into 1309, produce the ratio 2.618, which is 1.618 squared. Every member divided into every fourth member produces the ratio 4.236, which is 1.618 raised to the third power. It is quite evident, therefore, that the ratio 1.618 is very important. An average head of a sunflower possesses the ratio of 34 to 55, which will reduce to the ratio 1.618. The



FIG. 4.— Analysis of a theme in root-two.

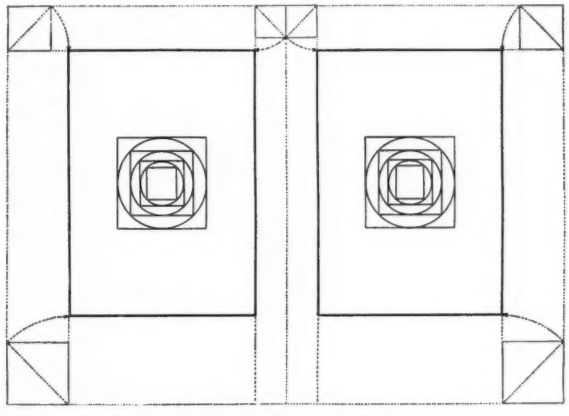


FIG. 5.— Comparison of type page to paper page.

importance of this peculiar ratio, which is found invariably in leaf distribution and other phases of nature and is so prominent in Greek art, was first discovered by Euclid, who forms a rectangle of the same proportion and designates it the whirling square rectangle. The peculiar geometric properties of this rectangle show why it has this name.

In Fig. 1 the ratio of 1.618 is used with unity to form a rectangle. The line *AB* is drawn perpendicular to the diagonal of the rectangle *DE*. The line *BC* is then drawn perpendicular to the length and forms the square *DFBC*. *CBEA* is a reciprocal of the first area and is therefore a similar shape. The line *AB* is then the diagonal of the reciprocal and *EG* the perpendicular determining a square *GHAC*. The shape *BEHG* remaining is then a reciprocal of the last used whirling square rectangle. The diagonal and perpendicular again determine a square by the line *IJ* and leave another whirling square rectangle *BJIG*, which has a square at the top and another whirling square rectangle at the bottom. This can be carried on indefinitely with the result that squares, 1, 2, 3, 4, 5, etc., are constructed whirling about the point *O*. Therefore, this is the whirling square rectangle. It is evident that any shape whose subdivisions are so related would naturally be one of good proportion and pleasing to the eye. The Greeks used the whirling square rectangle area mostly in combination because it combines so readily with other shapes. Although this shape has little esthetic value in Greek art, it can be successfully used in printing as a confining area.

The advertisement shown in Fig. 2 is a theme in whirling square rectangles. The confining area and the illustration

are whirling square rectangles. The area of the straight matter is equal to four whirling square rectangles, each being the same size as the illustration, while the white space on either side equals two similar shapes. The white space on either side of the illustration is a square. The display head is placed in a rectangle equal to two whirling square rectangles and a square. The diagonals through the whirling square rectangles determine the proper length for the main line. The signature is a similar shape, while the length of line is controlled by diagonals through squares placed at each end. In any of the rectangles of dynamic symmetry a point of interest or optical center can be determined by a square. In this advertisement the line across the top of the straight matter determines a square in the bottom of the whole area. The area around this line contains the optical center. The head is just above this line, while the reading matter begins right on the line. The good proportion of the whirling square rectangle is accepted. The relationship of areas is evident. The result in two colors can be seen in the insert following this article.

The most used shapes in Greek and Egyptian art are the root rectangles; that is, rectangles whose side and length are in the proportion of 1 to the $\sqrt{2}$; 1 to $\sqrt{3}$; $\sqrt{4}$; $\sqrt{5}$; etc. The most used are the root-two and root-five shapes. Fig. 3 shows how the root rectangles are constructed, but the quickest way of finding the shape for practical use is by geometric formula. Where the width is already determined, the length equals $\sqrt{2} \times (\text{width})^2$; where the length is already determined, the width equals $\sqrt{\frac{\text{length}^2}{2}}$. These formulas are quickly derived from the fact that a root-two rectangle is developed from a square. If the width in our problem is one, construct a square with one as the length of each side. In any rectangle the diagonal is equal to the square root of the sum of the squares of the two sides. In a square both sides are the same, hence the diagonal equals $\sqrt{1^2 + 1^2}$ or $\sqrt{2}$, or 1.4142, where the width is one. In the geometric construction of Fig. 3 it is evident that the diagonal *AB* is equal to *AC*, the length of a root-two rectangle. The root-three rectangle is then developed from the root-two rectangle. The length equals $\sqrt{1^2 + (\sqrt{2})^2}$ or $\sqrt{3}$. Each succeeding root rectangle is developed from the one preceding. The root-four shape is, of course, merely two squares. The root-five shape is of practical use when long and narrow dimensions are preferred.

Fig. 4 is an analysis of a theme in root-two. All units of area are root-two rectangles, the area of the reading matter, the area including the heads, and the area including the border. Notice how near the diagonal of the whole is the diagonal of the separate units. The charm of this advertisement is in the margins. By maintaining a constancy of proportion and using the diagonal for positioning, very dissimilar margins are effected. Any monotony caused by the bi-symmetry is offset by the variety of the margins. Again we may determine the area of greatest interest by placing a square in the bottom of the rectangle. The horizontal dotted line determines this interest area, and the logical point at which to begin a paragraph is slightly above this line.

The easiest and quickest way to determine proportions of dynamic symmetry for application to your typography is by the use of their ratios. If you know your width and want to find a length, multiply this width by 1.4142 to get a root-two rectangle, by 1.618 to get a whirling square rectangle, and by 2.236 to get a root-five shape. Use pica em measurements rather than inches. You can not always get the proper shape at the first application. Perhaps you want a shape which is equal to two whirling square rectangles on their sides. In this case, use your width as 1.618 and length as 2, or width is to length as 1.618 is to 2. There are many ways in which these shapes can be combined. By drawing diagonals with your areas and your sub-areas you can locate points of greatest interest.

Although the principles advocated in this article for a mathematical method of designing printing have involved only dynamic symmetry, there is an admirable method of determining book margins which involves the use of static symmetry; that is, the commensurable parts are those of line and not of area.

We must begin with an approximation. The width of the type page should be about two-thirds of the width of the paper page, and the inside margin one-third of the difference. Draw a square, using the width of this inside margin as a side. The diagonal of this square becomes the width of the top margin. See Fig. 5. Draw another square with the width of the top margin as a side. The diagonal of this square determines the width of the outside margin. Repeat this process by constructing another square with the last determined margin as a side. The diagonal of this square establishes the width of the bottom margin.

The geometric relationship of the margins can be readily seen by placing the squares in a system of circles. The circumscribed circle of each square is exactly the same size as the inscribed circle of the next largest square. See the system of concentric squares and circles in the center of the figure. The result shows that the side of the third square (outside margin) is just twice the side of the first square (inside margin), and the side of the fourth square (bottom margin) is twice the side of the second square (top margin). Margins like these have long been used and considered pleasing. When one sees the geometric relationship, the reason is obvious. This is known as static symmetry.

It is evident that any design composed of units that have a distinct geometric relationship to the whole possesses *unity* and good *proportion*. The use of geometry will establish in your typography these two important factors of design. By using the proportions of dynamic symmetry in all areas within larger areas, a variety of marginal widths is effected, which alone can prevent monotony in typographic design. By use of diagonals and combining shapes, points of greatest interest can be located. Geometric design is so elastic that there is no limit to the variety of arrangements possible, but a strict adherence to the basic principles will assure the typographer of artistic content, unity, proportion, interest and variety.

MARK TWAIN'S FAMOUS OFFICE

The old office of the *Territorial Enterprise*, where Mark Twain won his first literary laurels, is now a neglected storeroom, crowded with broken hand presses, cases of old type and marble-top tables once used for forms. Glaring posters, prints and advertisements litter the walls, while cobwebs and heavy dust are over all.

The *Territorial Enterprise*, the first newspaper in Nevada, was issued in Virginia City in November, 1860. It was conducted by Joe Goodman and Dennis McCarthy, and Goodman was so impressed with some stories sent in by Mark Twain that he invited the humorist to become a member of the staff.

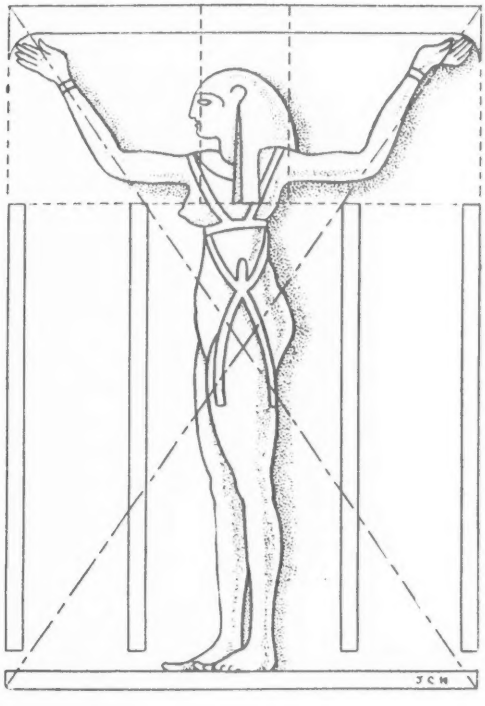
With his blankets on his back, Mark Twain walked to Virginia City from Aurora, a journey exceeding one hundred miles through the sterile desert, and became a reporter. When he was not tramping the steep streets of Virginia City writing copy or playing practical jokes he wrote stories for the paper and soon became one of the leading writers in the West. He complained in these early days his activities brought him little money, and it was not until many years later that he scored his first profitable literary success.

The *Territorial Enterprise* for twenty years was one of the leading Republican newspapers in the West, and many of its writers later on won distinction in the literary world. It ceased to exist in 1916, when it was absorbed by the Virginia City *Chronicle*.— *Publishers' Auxiliary.*

Typographic Specimens

DESIGNED FROM GEOMETRIC MOTIFS

J·CARL·HERTZOG·TYPOGRAPHER



THE TYPOGRAPHIC SPECIMENS IN THIS EXHIBIT HAVE BEEN DESIGNED IN ACCORDANCE WITH PRINCIPLES SET FORTH IN THE FOREGOING ARTICLE.

NOTE: The geometric plan of this title page is very similar to the plan of the illustration in the center which is a copy and analysis of an original piece of Egyptian bas-relief. The plan of the confining area is a root-two rectangle. The arms of the figure rest on the diagonals while the length and the position of the lines of type are likewise controlled by the diagonals. A rectangle drawn from either corner at the top of the illustration to the opposite corner of the type form is a root-two rectangle. The bottom line of the illustration projected to the full width of the type form will complete a square with the border at the top as the opposite side of the square.



BEADS ARE IN VOGUE

FOUR REASONS WHY

The length of line is stressed by a long string of beads and dignity is enhanced.

A touch of color is an accent which gives emphasis to a costume.

The bringing together of hat and dress by a link of color strengthens the unity of a costume.

A variety of color is necessary to a frock too much one hue.

There are beads, beads, and beads which give the finishing touch of turquoise, sapphire or hyacinth blue, dark or light coral, jade or emerald green, or the French toujour touch of black in jet—and so on through the gamut of hues necessary for the costume's enlightenment and the awakening of color in the eyes and the hair.

FLEISCHER & ALBERTS

HERALD · BUILDING · EL · PASO

Theme in whirling square rectangles.

FEW motor cars render consistently good service, perform so economically, ride so comfortably and present such a beautiful appearance. But then all cars can't be **BUICKS!**

Root-five shape.

The world gives its admiration not to those who do what nobody else attempts but to those who do best what others do well.

—MACAULAY

PRINTED BY THE McMATH COMPANY IN THE DESERT CITY OF EL PASO IN THE GREAT STATE OF TEXAS

Double root-two shape. Pyramid of lines determined by diagonals from the upper corners to the midpoint of the bottom line.



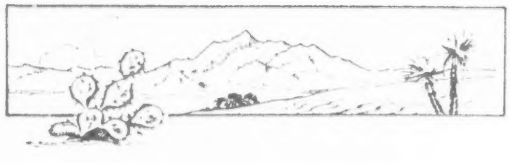
YOUR SOUTHWEST

Since we of the great Southwest have a unique individuality of beauty in our own section, it is not very appropriate and loyal to use the common New England snow scenes and California poinsettas for our Christmas cards. The grandeur of the mountains with their sunset coloring and the vastness of the desert with its characteristic flowers are susceptible to artistic reproduction that will far surpass the cards without meaning which we have been sending in past years to convey greetings and sentiments.

The picturesque desert with its sturdy cactus and blooming yucca coupled with the romance of old Spain in the Southwest have been incorporated into some new Christmas card designs originated and manufactured by The McMath Company of El Paso. The verses by Owen White, the Southwest's poet, inject the real spirit of the Southwest into these characteristic greeting cards.

There are many designs from which to choose—deckle-edge folders in four colors with illustrations in rotogravure, hand-painted cards of mountains and desert, night scenes and a myriad of other designs which you will surely appreciate.

For sale at all
Stationery and Department Stores
in the Great Southwest



Root-five shapes in a newspaper advertisement.

THE

Little Touches

BRIGHT colored pottery is interesting because of its shape, texture and color value.

An orchid-colored vase against a gold-toned wall is exquisite, as is turquoise or a Persian blue against dark brown wood, while jade green and bright yellow give a spring-like quality to a room.

A bit of Venetian glass placed to catch a sun-sparkle adds a bit of life to a somber room.

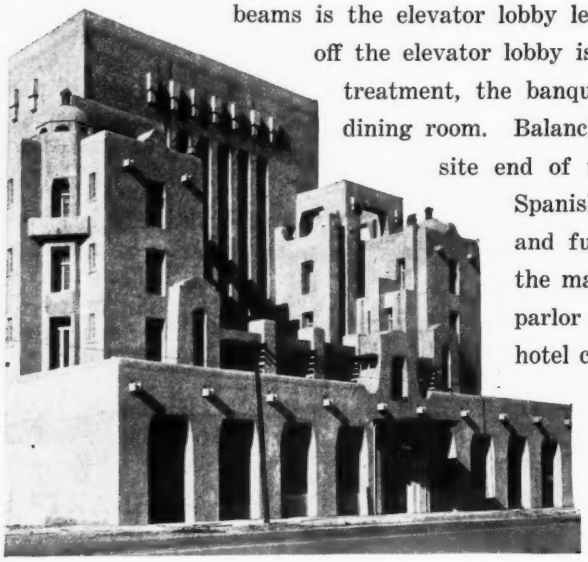
THE FINE ARTS SHOP
ROBERTS-BANNER BUILDING

Theme in root-two rectangles.

AS OTHERS SEE US

Cover design in root-two.

the right is the men's writing room, with Spanish, bell-shaped lamps at each desk and the tables and chairs are of Spanish leather. Opposite this balcony is the ladies' parlor and writing room. Here informal bridge parties and receptions are held. Up a short flight of steps and under a pergola of old cracked poles and painted beams is the elevator lobby leading to the upper floors. Opening off the elevator lobby is the private dining room, severe in treatment, the banquet room and entrance to the main dining room. Balancing the elevator lobby, at the opposite end of the building is the coffee room, in Spanish style and with lighting fixtures and furnishings to match. A curio shop, the manager's office, barber shop, a beauty parlor and other conveniences of a modern hotel complete the ground floor plan. Each room of the Franciscan is an outside room, well lighted, abundantly ventilated, and as comfortable as the sitting room of a home. The many windows which the Pueblo

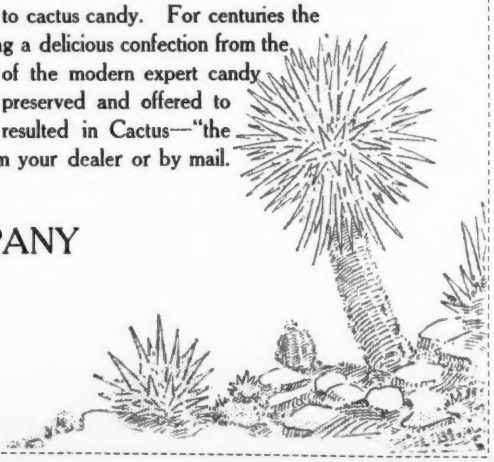


The process of designing static margins can be reversed in books of wide and short proportions.

Out of the Purple Desert

When one passes through Western Texas, New Mexico or Arizona, he sees from the car window many plants and flowers peculiar to the desert. A variety of cactus from the humble Prickly Pear to the Saguara or Giant Cactus, which attains a height of thirty to sixty feet, break the monotony of the desert landscape. Among this variety of cactus is the Viznaga which has locked in its thorny bosom a food value of nourishing qualities well known to those who traverse desert places. Prospectors and wanderers lost in the desert have existed until aid arrived by breaking open this wonderful plant and partaking of the juice found in its heart. Scientists say that the Viznaga cactus draws its sustenance from the air and sunshine.

In the history of the Aztecs we find first reference to cactus candy. For centuries the Indians and Mexicans have known the process of making a delicious confection from the Viznaga. However, it has remained for the genius of the modern expert candy maker to find a process by which this delicacy can be preserved and offered to the public. Years of experiment and research have resulted in Cactus—"the West's Distinctive Sweet"—which can be obtained from your dealer or by mail.



DESERT CANDY COMPANY

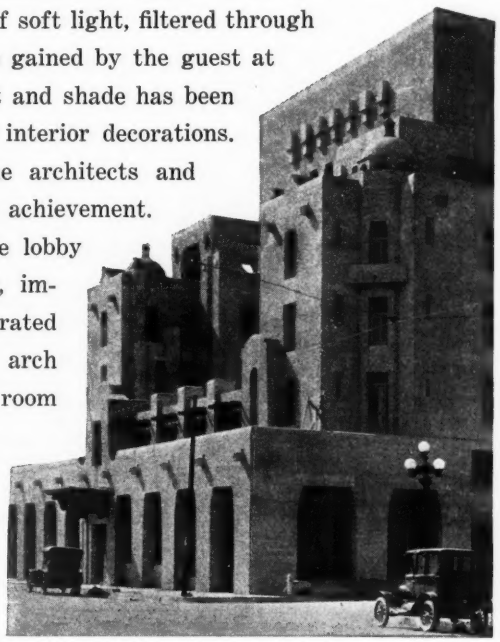
EL PASO, TEXAS

THE WEST'S DISTINCTIVE SWEET

Avoiding bi-symmetry in geometric layout.

style of architecture makes possible, gives a cool, airy effect in summer and a cozy, here the sun shines each day of the yearsunshiny interior in winter, if a climate w may be said to have winter. The abundance of soft light, filtered through Indian drapes, is one of the first impressions gained by the guest at this unique hotel. In fact, the effect of light and shade has been as carefully studied as the architecture and interior decorations.

'Tis in the main dining room that the architects and decorators reach the climax of their artistic achievement. For here all the various themes used in the lobby are blended into an overtone of rich color, impressive line and sweeping vista. Being separated from the lobby only by a low, curving arch flanked by two smaller arches, the dining room gains in spaciousness from the lobby while giving its space to the whole.



Here two vistas present themselves to the diner. Looking out between the wide arches over the lobby, the scene is one of life and action in a setting of bright colors

The narrow margin is at the top, then the inside margin, the bottom and outside.

Frívola y vana ciudad a donde venimos, con los pantalones cortos, de la beatífica provincia y donde viviendo en medio de la gélida varágine, hemos aprendido tanto.

Burguesa ciudad que se acostumbra a todo y que si la dejan celebrar sus santos, oír su misa, cobrar sus réditos, concurrir al cine y comadrear, le da lo mismo ser gobernada por el muy noble y generoso Conde de Revillagigedo, por don Sebastián Lerdo de Tejada el sutil, por Maximiliano de Hapsburgo el simple, que por don Ramón Riveroll. . . . el biombo.

Subyugadora ciudad en donde por culpa de tu eterna primavera o de tus plácidas costumbres, indiferente a todo, destruyes los generosos impulsos, apagas el entusiasmo y metes a los hombres, más

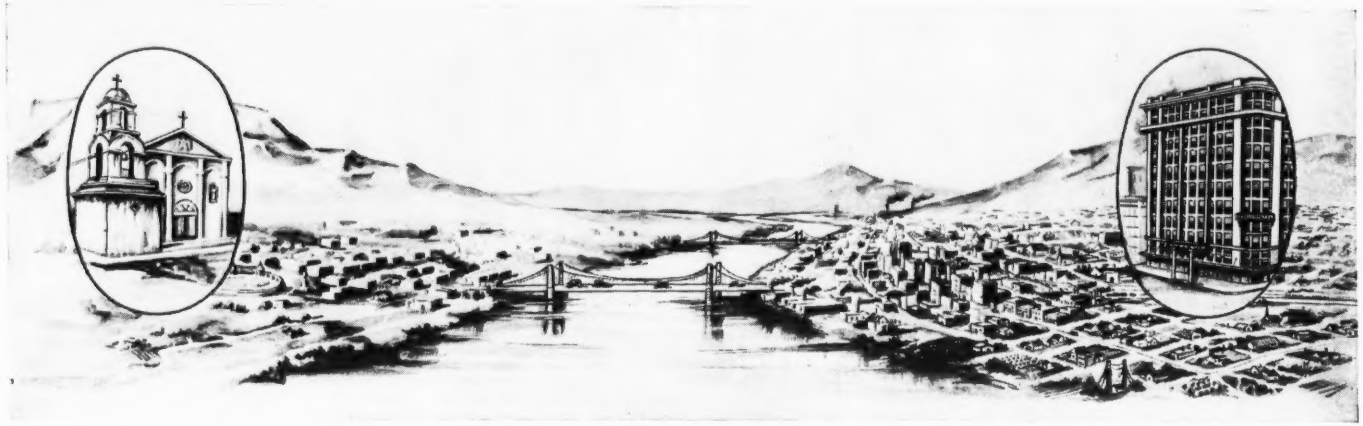
VI

La emoliente ciudad de Mexico, bella y equivocada

Al más metropolitano de mis amigos el Dr. Enrique Martínez Contreras

MEXICO, amada y odiada ciudad, en donde arde la juventud y las nobles aristas del espíritu se gastan y las ilusiones se apagan, y los proyectos se desvanecen, y donde la trágica rutina nos arrastra, nos envuelve, nos opaca, nos destruye y nos arroja en una fosa indiferente, despidiéndonos con un comentario sarcástico y feroz.

Static margins within dynamic shapes, root-two rectangles.



JUAREZ
MEXICO

El único río en el mundo mojado en un lado y seco en el otro

EL PASO
TEXAS

Banquete Mexicano

Para La Sociedad de Jueces de Condados y Comisionados de Texas.
Café Central, Salón Rojo, S. G. Gonzalez, Propietario
Ciudad Juárez, México, Septiembre 19, 1924

Menu Mexicano

Entre-Mesa
Mártini Seco
Caldo de Gallina
Vino Rojo
Filete a la Central
Guacamole
Vino Blanco
Arroz con Pollo
Cerveza
Enchiladas
Frijoles Refritos
Durazno con Crema
Café
Cigarros Mexicanos



Diversiones

Durante la cena habra numeros típicos españoles y mexicanos arreglados especialmente por el comité organizador para su entretenimiento.

Después de la cena el Sr. Enrique Diaz, Cónsul General de México y representante del Presidente Obregón, os dará la bienvenida a México; y a Juárez por el General Ramón López, Jefe de la División del Norte.

All areas are root-two or double root-two rectangles. Positions accurately determined by subdivision of total area and by drawing diagonals.

All areas are root-two of double root-two rectangles. Positions accurately determined by subdivision of total area and by drawing diagonals.

NOVEL
GIFTS FROM OLD JAPAN

¶ Amid the many unique and interesting articles of our Japanese Department you will find appropriate gifts for any season. Especially for the coming holiday season we suggest:

¶ Japanese hand-embroidered habutæ silk kimonos, satin finish and interlined throughout. Deftly embroidered with all natural colors in plum blossom and butterfly on lavender and light blue grounds.

¶ Kabe or crepe silk bags with card cases, hand-painted in floral designs. May be had in many beautiful shades.

¶ Japanese paper lamp shades for wall brackets or for electric drop lights. Five inches high, with nine inches spread.

¶ Collapsible sewing baskets of silk, fitted with pin cushion, etc. Attractively decorated in floral designs on green, old rose or sky blue.

¶ Of course there are many other items, too numerous to mention. You will enjoy an interesting time in our Japanese room.

HENRY · S · BEACH · IMPORTER

BLUMENTHAL · BUILDING

EL · PASO · TEXAS

Theme in root-two rectangles.

HOW
WE GROW
FLOWERS
IN THE
EL PASO VALLEY

Cover design in a whirling square rectangle.

The Pioneer

Virile and rough and hardy and strong,
He crossed the Plains and the way was long.
But he was the kind of a man who takes
The biggest chances for the biggest stakes.

He lived in a World alone with God,
Beneath his feet was the virgin sod,
And with his axe he blazed the way
For the weaker sons of the future day.

He travelled slow but he travelled far;
He marked the spots where our cities are;
With the onward turn of his wagon wheel
He marked the trail for our roads of steel.

But, he marked his own trail with his bones,
He gave his life, and no pointed stones
Rise up in the Desert to say that "Here
Is the resting place of a Pioneer."

Whiskey Pete

(In Three "Seens")

The first time that I seen him
  Was astride a pinto hoss,
He was actin' sort-o' peevish
  And a-lookin' mighty cross.

And then, when next I seen him
  He was lopin' through the door
Of a Mexican *cantina,*
  And, it must-a made 'em sore,

Because when next I seen him
  He was ridin' in a box.
For he'd died with all his boots on
  But I can't be sure o' sox.

In Juarez

Yes I, poor fool, was there. I saw her dance;
I caught the invitation in her glance,
And, being fogged with wine, my brain said "Go,"
And so I went. That was a week ago
And six days of that week I think I've spent
In asking my weak self, "Do you repent?"

My strong self says I do not think I do;
The wrong we did was ours; just we two
Must pay the price of our passing sin—
If price there is—so why should I begin
To harbour vain regrets when well I know
That if I'm asked again, again I'll go?

The Round-up

Warble something to 'em, Puncher,
  Annie Laurie, Old Black Joe,
Or if these don't come right handy,
  Anything you chance to know.

For the steer, he ain't no critic,
  He ain't got no fancy ear,
All he wants is something soulful.
  Yes, the critters they are queer.

Sing it, Cowboy, they're a-millin'.
  Watch that locoed brown one there,
Like as not he'll start a ruckus
  And stampede this bunch fer fair.

All they need is something tuneful,
  Something joyful, wild and free,
Try 'em out with that old anthem,
  "Bury Me Not on the Lone Prairie-e.

That's it, Cowboy, you're a-shoutin',
  See 'em stop and look around.
There ain't nothin' to it, Puncher,
  That shore is some soothin' sound.

TYPOGRAPHY

By J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Competition for Quality

The editor of this department views with pleasure and satisfaction the result of a rather new activity on the part of the United Typothetæ of America. With marked interest we have watched what began as a trade and cost organization extend its activities to include apprentice education. This will prove of untold benefit to the industry. Another forward step is represented by the service department that was started by the great employing printers' organization, though it is now an entirely separate private enterprise, where a corps of advertising men are kept busy preparing advertising pieces, catalogues and whole campaigns for printer members who are not in a position to serve their customers " from idea to mail bag," as they say. Now the Fourth District Typothetæ, embracing the employing printers in the vicinity of Washington, D. C., and Baltimore, Maryland, at its meeting held at Washington on September 12 and 13, conducted a contest for excellence of product — a real competition, one for quality. This contest doubtless stimulated greater care in the execution of all their work by all members in that section, for the awards were not made for excellence of individual pieces but for entire exhibits. Furthermore, awards were not made on general lines; there were specific awards for various kinds of printing.

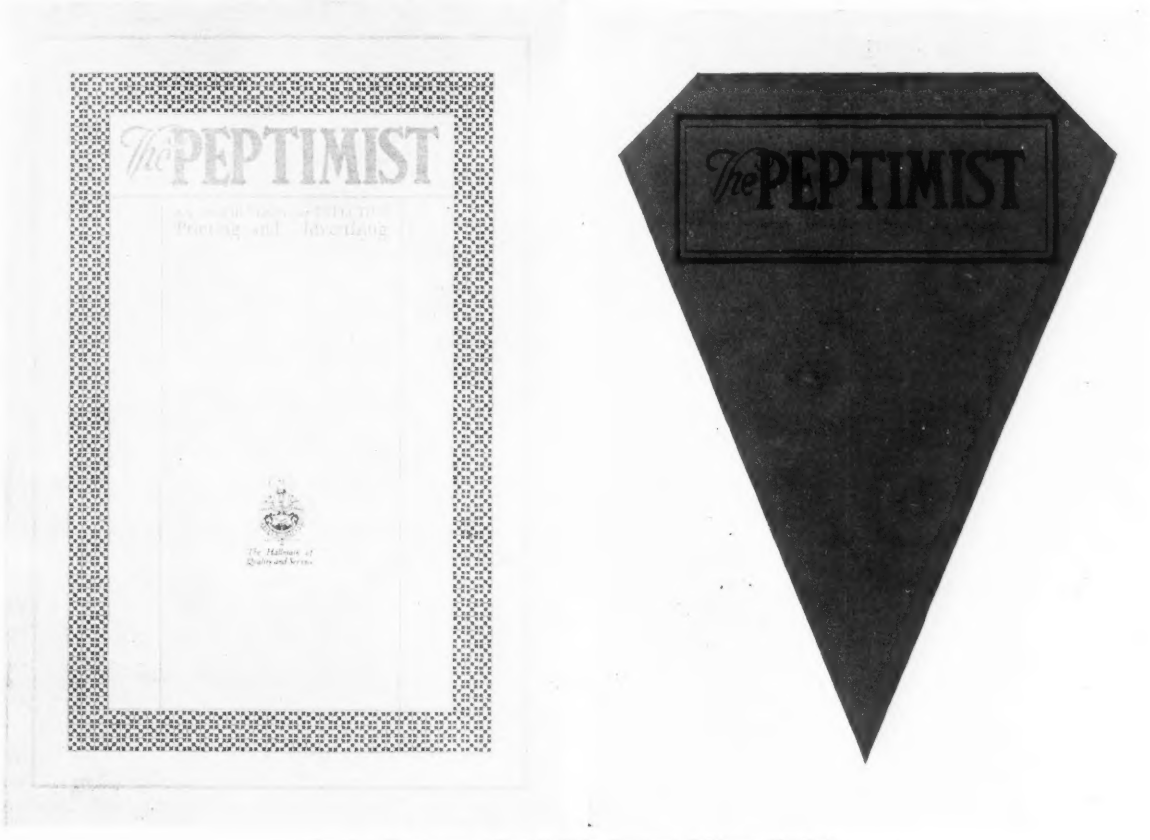


FIG. 1.— House-organ of Fleet-McGinley Company, Baltimore, Maryland.

The one danger in such contests is one which the judges face; and, of course, there is always the tendency for one to

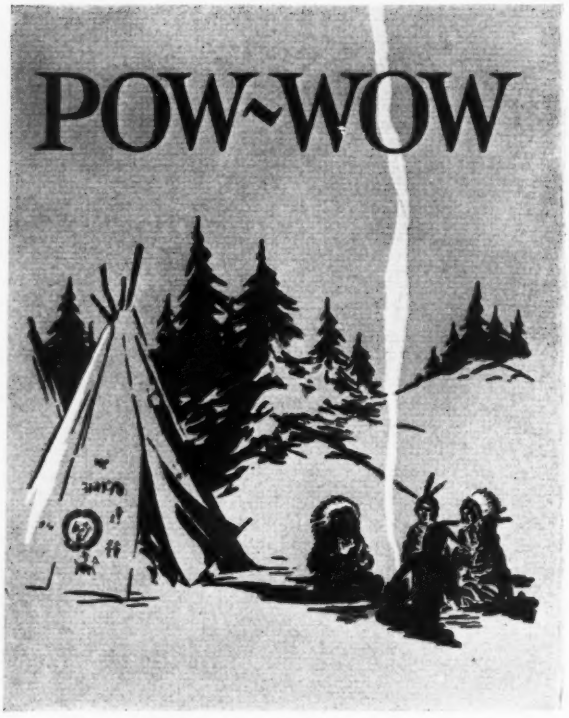


FIG. 2.— House-organ cover by Surber-Arundale Company, Charlottesville, Virginia.

consider best his own work, which incorporates his own pet ideas. Judges, in addition, are not infallible — they, also, have pet ideas — so, doubtless, the best work is not always given the award. Of course, allowances must be made. Contests of this nature must be entered in the right spirit; that is, with a will to do the best work possible and take defeat with a smile, remembering that if you do not score a win your work may be just as good as that which did, or better. The big point is that the effort expended must necessarily make your work better than it would be otherwise. By going into such contests as these, you win if you lose.

This department for this issue is therefore devoted to showing some of the work which won prizes in that contest and to honoring the winners. Our choice of specimens for reproduction is not governed so much by our opinion as to the rating of the exhibits as by consideration of their adaptability for reproduction. Consideration has also been given the ideas involved, the effort being to select examples, which, if passed on, will benefit most of our readers, not the few firms who won places in this contest or whose work is shown.

The competition was divided into eight branches, and first and second prizes were awarded in each as follows:

Class A: Printers' Own Advertising — Mount Vernon Print Shop, first prize; Washington Printing Shop, second prize.

Class B: Creative Printing — Thomsen-Ellis Company, Baltimore, first prize; Columbian Printing Company, Washington, second prize.

Class C: Direct Mail — Crane Printing Company, Washington, first; Byron S. Adams, Washington, second.



FIG. 3.— Handsome box cover by Gamse & Brother, Baltimore, who carried off the honors in the lithography division.



FIG. 4.— Booklet page with interesting treatment of ornament and illustration by Columbian Printing Company, Washington, D. C.

Class D: Miscellaneous Commercial — H. K. Advertising Service, Washington, first; Schneidereith & Son, second.

Class E: Office Stationery — Newell Cole Company, Lynchburg, first; Fleet-McGinley Company, Baltimore, second.

Class F: House-Organs — Fleet-McGinley, first; Surber-Arundale Company, second.

Class G: Booklets and Catalogues — Thomsen-Ellis Company, Baltimore, first.

Class H: Lithography — Gamse & Brother, Baltimore.

We are reproducing two striking and interesting covers of the house-organ entitled *The Peptimist*, which won for the Fleet-McGinley Company, Baltimore, first place in that division. The one at the right is unusually effective as a result of the interesting and striking shape of the background. In deep brown with the title panel in black printed over it on India tint stock, this panel on the original cover catches the eye and makes you say, "Here's something different." The other design of *The Peptimist* is not so unusual, perhaps, but is an interesting and uncommon rule panel arrangement of a form which helps the typographer to fill out the page with good effect with little copy. In the original the trade-mark and

decorative border are in red, the remainder of the design in gray ink, the stock being a lighter gray. The red, we might suggest, is a trifle too strong and the gray somewhat too weak; in other words, the tones of the two colors are not balanced as they should be. We are gratified to see that the inner pages of *The Peptimist* are quite as good as the covers. Too often

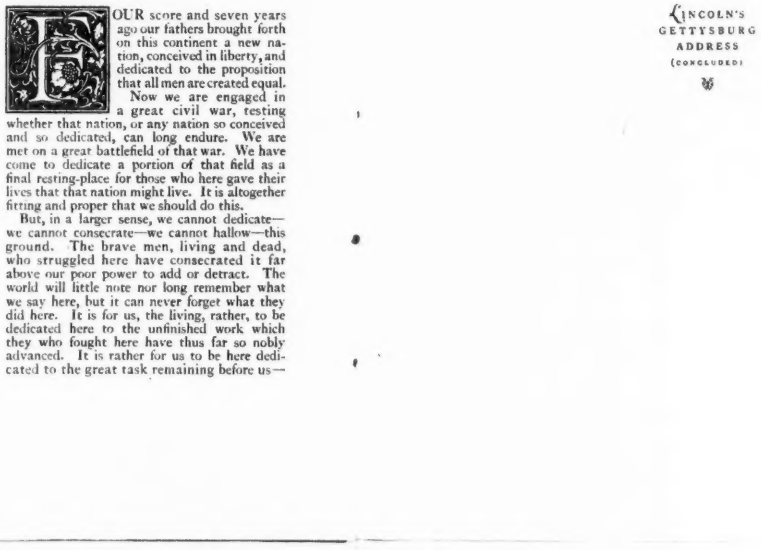


FIG. 5.— Booklet by Washington Printing Company, Washington, D. C.

care and expense are applied to the cover, and the text pages composed and made up with little or no taste.

Second place in Class F (House-Organs) was awarded the distinctive publication of the Surber-Arundale Company, Charlottesville, Virginia. This paper, the *Pow-Wow*, is wholly different in atmosphere from any other house-organ we receive, the name being suggested, no doubt, by some Indian fact or legend connected with the locality. The cover design carries the idea of a *Pow-Wow* (talk it over), and while the same design is used regularly, the colors of ink and the paper are changed on each issue. Credit is due the Surber-Arundale Company for good taste and judgment in using fine quality papers, realizing, no doubt, the truth of one paper-maker's slogan, "paper is part of the picture." The cover we show was used on the "Book-plate Number," the text pages of which fully measure up to the standard of the cover. The "inside" pages of the *Pow-Wow*, unfortunately, do not *always* do that.

In Fig. 3 we show a handsome lithographed box cover by Gamse & Brother, Baltimore, Maryland, whose exhibit won first place in that division. The dominating colors are light blue and gold.

An interesting page layout from the exhibit of the Columbian Printing Company is shown as Fig. 4, in which the combination of illustration and ornament is unusual and effective. This company took second place in the competition on "Creative Printing." The Thomsen-Ellis Company, Baltimore, won first prize in this division, but did not reply to our request for samples from the exhibit, which was undoubtedly excellent. Another interesting specimen from the Columbian exhibit is shown as Fig. 6. The atmosphere is quite "chic" and "catchy," appropriately so since it represents a dealer in table delicacies.

The most beautiful specimen in the exhibition of which we were able to obtain a copy is shown as Fig. 5, entered by the Washington Printing Company. One would not at first consider this a piece of advertising. Interesting text relates facts about the "Lincoln Memorial," one of the most impressive and beautiful "sights" in the national capital. We show the center spread to demonstrate the beauty of the margins and the interesting treatment given the title on the right-hand page. In the original the printing is done in red and black on deckled-edge "hand-made quality" stock of fine grade. On the cover (ripple finish white stock) an illustration of the statue of Lincoln, which is housed in the memorial structure, is executed on a hot stamped panel in fine manner, while an engraving of the building is tipped onto the frontispiece.



FIG. 6.—Folder by Columbian Printing Company, Washington, D. C.

The Crane Printing Company, the Mount Vernon Print Shop and the H. K. Advertising Service, which won prizes in the exhibit, also kindly sent us specimens of their product. All are really very fine, but we regret that we are unable to show any of them here.

In conclusion, let us see more of such competitions on quality. Let us vie with one another in seeing how well, rather than how cheaply, we can print. If this brief article stimulates *just one more* similar contest the space has been mighty well utilized.

THERE is just one condition in which men can secure employment and a living, nourishing, profitable wage, for whatever they contribute to the enterprise, be it labor or capital, and that condition is that some one profit by it. That is the sound basis for the distribution of wealth and the only one. It can not be done by law. It can not be done by socialism. When you deny the right to a profit you deny the right of a reward to thrift and industry.— *Calvin Coolidge.*

How John Hit the Business Bull's-Eye

By George W. Tuttle

MORAN was blue, to begin with. Not that John had a yellow streak or was a give-upper! No, but it was his first venture on the business sea! It had looked to him like a soft snap, a moneymaker! There were two printers — both old timers — in Thompsonville. Wrinkles and scowls chased each other up and down their faces when they looked at each other! They cut and slashed! Each sharpened his business knife on the other fellow's figures, and then cut his own figures.

John Moran had given Thompsonville the once over. He had noted the spiders that feasted undisturbed in the windows of the competitors! He had noted the plethora of ink and the paucity of art in the rival jobs that were slatted through in the two offices! Hope had her inning.

What is that old proverb about "the best laid plans of mice and men oft gang astray"? Whence that cloud on John's sunny countenance? Well, John had been trying it out and he had not yet made even a ripple on the Thompsonville business pool. He had given up his job on the *Daily Clarion* — job department — in an adjoining town, and he had ventured out on the Thompsonville sea — placid millpond would be more appropriate — and here he was, becalmed!

In the first place John lacked hustle; he had never learned how to go out and compel 'em to come in. He had expected business to flow in easily — had delightful dreams of growing business, more work than he could handle, overflowing bank account, etc. He had canvassed the merchants of the town, taking a header on the price snag nearly every time. A few letterheads and envelopes occasionally had been the sum total of his business jobs. True, a few women had been tolled in by his neat windows and his tasteful display of neatly printed calling cards, while wealthy Mrs. Tompkins had been appreciation itself when she examined the work on her cards. He was also printing the weekly calendars for the Methodist church, and good pastor Brown had patted him on the back as he said: "Good Christian job!" But it was like a drop in the bucket.

It was evident that the business men of Thompsonville had bargain blinders on their eyes. But John needed business.

At last he had an idea: "May be only a fizzle," said he to himself, "but here goes!" He chanced to know that the largest merchant in Thompsonville, whose store was directly across the street, was planning to hold a great anniversary sale the next week. He also knew that on a former occasion he had covered the town with cheap dodgers in which typographical errors stood out "like quills upon the fretful porcupine." He had retained one of the dodgers — a horrible example of how not to print! Over he went to Johnson's Bargain Emporium. He aimed straight at the bull's-eye: "Mr. Johnson," said he, "how many dodgers do you use in covering this town?"

"About fifteen thousand," said Johnson, with a "What-difference-does-it-make-to-you?" air.

"I will print you fifteen thousand dodgers, absolutely free, on one condition," said John. "In the center of the dodger I will reserve a space two by four inches; in this I will print only these words: 'Turn Me Over!' This will be set in a tasteful bit of border. Then on the back of the dodger, also inclosed in a neat border, I will print these words: 'Who did it? A secret! Ask Johnson!' All that you will be expected to do," continued John, "is to tell them that I did the artistic job of printing, and that my place of business is opposite yours."

"Done," chuckled Johnson, "no fault to find with the price! Will that rate be permanent?"

John Moran made the effort of his life. He was an artist as well as a printer. "I make or break on this job!" said he to himself, as he exhausted his ingenuity to make the composition a model of typographic art. Not an imperfect letter, not a typographical error, not a farthing's worth of superfluous ink, marred that finished job! The entire job, from that "Turn Me Over" center to the tasteful border, was as restful to the eye as a charming bit of country landscape. "My, that's a fine job!" was Johnson's terse remark.

On Saturday the dodgers fell on Thompsonville like giant snowflakes. The women gathered them up, they exulted over the bargains. "Ain't that a pretty circular?" said stout Mrs. Slim to slim Mrs. Stout; "but what does this mean on the back? I'm going to find out what that secret is!"

"Well, you can search me, I haven't the slightest idea what it is," said Mrs. Stout, "but I'm going to be in line and find out Monday morning. Must be some secret bargain for first comers!"

Early on Monday morning an enormous cloth sign was placed over John Moran's print shop, bearing this inscription: "Moran did it!" At the opening hour of Johnson's Bargain Emporium a mob of women filled the street solidly before the store. The women pressed in and the walls re-echoed the eager questions: "What is the secret?" "Who did it?" "What does it mean?" etc.

Johnson laughed; he explained that it referred to the printing of the dodgers by the clever printer across the street. He was glad to call attention to Moran's beautiful work on the dodger, for here was his crowd, and as he did business on the square, and his bargains were genuine, a crowd meant a big day for him. His hopes were more than realized, his store overflowed with purchasers; he made hay while the sun shone and had the biggest day he had known for many moons.

But what about Moran? As the women came out of Johnson's they would pause, look across the street, read the big sign, then say one to another: "Let's look in his windows!" Then they noted the fine display of printed calling cards in the window. Desire had her inning in one woman; she went in and ordered cards; then desire would jog the memory of another woman and whisper: "Almost out of cards." Seventeen women ordered cards, while thirteen of them praised the artistic dodger.

That night the hardware man's wife called his attention to one of the artistic dodgers: "Moran, the new printer, did this work; it doesn't look much like some of the work you get done. Why don't you patronize him?"

"Charges more!" said her husband, laconically, from back of his newspaper.

"He would be a fool if he didn't," retorted his wife, "that man is an artist!"

Every business man in town heard of Johnson's dodger. Women showed their neatly printed calling cards to their husbands, and said, emphatically: "John, you must get your printing done there!" with emphasis on the *must*.

That Thompsonville stone of indifference crumbled beautifully; it made the finest kind of business quartz! First one business job came in, then another harked on its trail, then a whole flock of jobs seemed to say: "Me next!" John Moran smiled, business prospered, the cash register groaned and was threatened with gout from high feeding! John had hit the business bull's-eye, made a center shot!

DIRECT ADVERTISING

By ROBERT E. RAMSAY
Author " Effective House-Organs " and " Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

Copyright, 1924, by The Inland Printer Company. All rights reserved.

Does This Direct Advertising Business *Pay?*

According to the opinion of many, Turner — we will call him that, though obviously it is not his name — is one of the best posted men in the country as to the situation with *printers* generally. A short time ago I met him and was talking over the direct advertising business in connection with the printing industry. Turner said: " Yes, Bob, I've been reading a

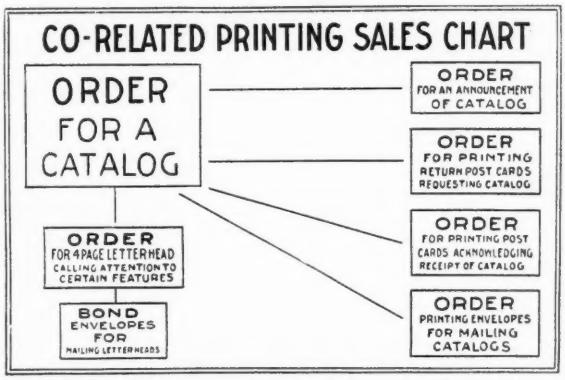


FIG. 1.—This chart shows one method of making a direct advertising department pay. It visualizes the possible orders that may be obtained by the printer or printer's salesman, when he takes an order for a catalogue. The same principle applies when an order is taken for any kind of printing. Chart through courtesy of *The Informant*, published by Zellerbach Paper Company, San Francisco, California.

number of your articles showing the printer the green fields in the direct advertising business; but honestly now you know it does not pay many of them."

" Admittedly," was my reply, " it does not pay many of them when they first start, and to a large number it may never become a paying proposition, but my contention is that out of the mass of starters in the direct advertising agency business (if I may so call it) eventually there will come a number of *leaders* who represent this medium, just as the publication agency members of the A. A. A. A. represent the larger portion of the advertising agency business."

" But you do not point out the darker side," was Turner's concluding shot.

All of which is admitted. Turner's comment becomes the more pertinent because he was at least indirectly tied up with one of the biggest and broadest moves ever made to put printers into the direct advertising agency business. This fact is but another reason for anonymity here.

Since that talk I have been turning over in my mind ways and means of interjecting into this series which is running in THE INLAND PRINTER an article which would not necessarily show up the darker side but at least point out certain requisites to making the direct advertising business *pay* the printer. Action was spurred recently by a luncheon chat of several hours' duration with a friendly competitor from the Middle West. After he had made a fair start in developing a direct advertising business as an adjunct of his printing plant, competition within the city had multiplied so fast that today he is forced to do fifty-five per cent of his annual volume outside the city in which he started.

Summed up his reply is right along the lines of this article: " Competition of *brains* and *plans* we do not mind, but take a typical instance. A client we had served for some years, profitably for him and for ourselves, asked for a set price on one small job of copy-writing, coupled with printing. We gave him the price on the same basis as usual, about $125. The order was taken for $23 by a printer who had added *'direct advertising'* to his letterhead, but had done nothing else to equip himself or his shop for its creation."

In other words, $102 difference on a $125 job. My friend is not a robber or a mail-salesman bandit. He had not charged $102 for " service " or for " copy " as his printing cost alone was a good portion of the $125. If properly written, following necessary investigations, some of which might be made from door-to-door, the copy was worth at least $50! The newly self-elected counsel was " throwing in the copy with the job, as a part of our service."

The moral is obvious, this direct advertising business does not pay my friend, the direct-mail creator-printer, nor the printer who took this particular job, *nor in all probability the buyer!*

Nor have I chosen an isolated instance to build up an argument; the woods are full of those who set themselves up as counselors merely by printing a new letterhead. It takes experienced men of various kinds to make an effective direct-mail service printer. Let us return again to the publication-agency business for an analogy. History shows us that in the beginning the agencies were almost entirely " brokers," and frequently folks who made two ways — from the newspaper or magazine by beating them down, and from the client-advertiser whom they claimed to serve.

When a publication agency serves a client-advertiser in a direct-mail way, what happens? I asked the president of one of New York's better known agencies, a man who is noted for his directness of action and eminent fairness. Here is what he said: " We lay out the job, send it to three reputable printers for an estimate, give it to any one of the three who

happens to be appreciably lower; if all are nearly the same, to the one who can give us the speediest delivery, and to the printer's bill to us we add a flat twenty-five per cent covering our copy, layout, service generally, etc."

At that this agency is not interested especially in direct advertising, *because it does not pay*. And it does not pay because of the many moves which must be made before the job is completed and billed, and the likelihood of error which may throw the whole printing job into the discard at any point along the line, with a consequent loss to the agency, in all probability.

So much for the general phases. Let us now examine the experiences of others, each of whom must necessarily be nameless here, though the name and address of each one referred to in this article have been submitted to the editor-in-chief of THE INLAND PRINTER so they could be placed in his files as evidence of good faith.

Mr. X, vice-president and general manager of a western printing organization, strikes right into the heart of the problem of *why* in many cases direct advertising business does not pay the printer-producer, when he states: "We tried to keep a record of the cost of sales, and after about eight months we reached a point where Mr. Soandso's services began to pay us a profit. In other words, during the first eight months of Mr. Soandso's employment the cost of those sales which could be traced to the advertising service department represented a higher percentage than the cost of sales where no advertising service was given. This is probably largely due to the fact that being pioneers in the field here *we have been unable to charge a fair price for copy-writing*. Our customers were perfectly willing to pay for artwork, engraving and printing, but they balked at paying for copy-writing. They expected us to give them this service free. Even now we are still confronted with this difficulty and are very much interested in the project of Mr. Shurick, of the Dual-Use Company, at Knoxville, in which he proposes to organize a creative printers' group of the Associated Advertising Clubs of the World with the view of exchanging experiences and of finding some definite basis for figuring costs of copy-writing."

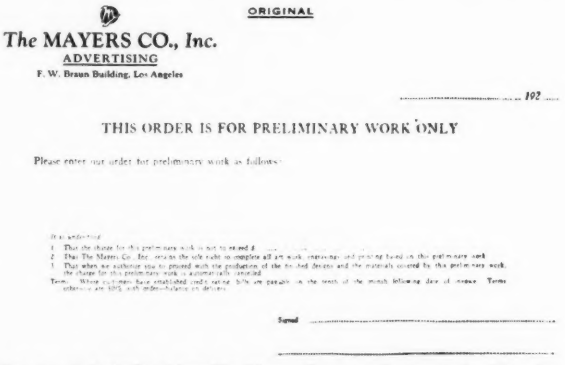
This western experience is paralleled by an eastern house with many years' work in the direct advertising field, the general manager of which wrote me: "We have not found copy preparation a profitable part of our business. We do not get enough of it, which is probably our own fault in selling. Due to the fact that direct mail is not understood enough by printing houses as yet, we often times encounter the kind of competition which claims to write copy for nothing, and the copy is probably worth the price paid for it. Whatever good we may get out of this service, we look for in the growth of our printing sales."

A dozen letters before me from as many *successful* sellers of direct advertising *and* printing confirm these two experiences, and all point to the unmistakable conclusion that, in the beginning, the *direct advertising business is not profitable to the printer-producer who properly equips his organization* so he will be able to do the complete job he so often claims.

Here is a southern house, for instance, confirming the fact with: "Something more than two years ago this company decided that the time was ripe to turn its attention to the formation of a service department to assist clients and prospective customers in the preparation of direct-mail advertising. It was realized thoroughly that to accomplish intelligent results the services of some one with a knowledge of that sort of work were required. Our firm knew that it could not expect immediate profitable results, and entered into the plan with that idea in view. Events have proved that its judgment was correct, as most every step has worked out just as planned, and we are now more enthusiastic than ever about the idea, as the department is now operating on a profitable basis."

That paragraph deserves rereading by every reader of THE INLAND PRINTER who is considering starting a direct advertising service department, as well as by those who may now be operating one and perhaps are discouraged at red ink figures. *Two years!* That may seem a long time, but a house that today is known almost nationally as one of the leaders in the direct advertising field informs me that it was not until its third year that its direct advertising department definitely turned to profits.

Beginners, or those considering starting, may jump to the conclusion that this long delay between beginning and profits is due to local conditions, which, of course, might be true, but the real reason is that if you equip to do a direct advertising service agency job, you add a whole lot of people who can not possibly be profitable investments unless you happen to hit a soft spot and get an enormous volume of business within the



ORIGINAL

The MAYERS CO., Inc.
ADVERTISING
F. W. Braun Building, Los Angeles

..... 192 .....

THIS ORDER IS FOR PRELIMINARY WORK ONLY

Please enter our order for preliminary work as follows:

It is understood
1. That the charge for this preliminary work is not to exceed $ .....
2. That The Mayers Co., Inc., retains the sole right to complete all art work, engraving and printing on the preliminary work.
3. That when we authorize you to proceed with the production of the finished designs and the materials covered by this preliminary work, the charge for this preliminary work is automatically invoiced.

Terms: Where customers have established credit ratings bills are payable on the tenth of the month following date of invoice. Terms otherwise are 10% cash order—balance on delivery.

Signed .....

.....

FIG. 2.—A facsimile of how The Mayers Company, Incorporated, of Los Angeles, California, met the problem of "free" dummies or visualizations. Dummies are but one of the drains on the profits of a direct advertising business as the accompanying article points out, but an important leak!

first year. For example, here is what a printer in a city of 158,976 inhabitants, the center of a largely agricultural territory, had to add in the way of personnel: "The first addition to the direct advertising staff was an analytical salesman; that is, a man with ability to analyze a business, determine how we can serve them by making a preliminary survey of their particular problems. The next were a copy-writer, an artist and a layout man. The layout man works in conjunction with the salesman in preparing rough dummies and laying out the proposed work from a production standpoint."

Roughly figured, those four men must cost from a minimum of $150 to $250 or more a week, a total of $8,000 a year and up, which means a sizeable sum in sales to offset the increased cost, more particularly because this expense must precede any sales, in properly planning.

Robert D. Croft, editor *The Wrightcroft Review*, issued by Croft & Wright, printers, Toronto, in addressing the Toronto Typothetæ at the King Edward Hotel some weeks since, talked on the subject of "Should the Job Printer Be an Advertising Expert?" which is pat to our present investigation. At the outset Mr. Croft found objections, valid in our opinion too, to the word "expert" in the title assigned him and threw a new light on the subject when he began: "By its policy of collecting its fees from the publisher, the advertising agency has made it exceedingly difficult for the printer to collect an adequate charge from his customer for the planning and preparation of direct advertising — and successful direct advertising does take a great deal of thought in its planning and preparation, and infinite care in its production. It is impossible for the direct-mail printer to sell his product as a mere mechanical job of printing and make any money. He must make some charge for the mental, executive and literary effort spent in its creation — effort sometimes more costly than anything done in the composing room or on the presses."



of Babel" type—which seems to have muddled through amidst a "confusion of tongues" of copy-writers, artist, engravers, printer and so forth.

How frequently money is spent on drawings, on plates, on type composition, paper, and even printing, before the advertiser really *knows* exactly what he is going to do, or how he is going to do it, or what it is likely to accomplish when done.

There is a Better Way—

WHEN YOU BUILD YOU GET ARCHITECTURAL PLANS FIRST, WHEN YOU ADVERTISE, GET "MAYERS VISUALIZERS," FIRST.

The reason is the same; the result is the same.

Just as builders prepare plans and estimates before starting construction, so the Mayers Company, creators and producers of all forms of printed advertising, prepare plans, specifications, and *costs*, BEFORE actual mechanical work is started. These printed-advertising plans, put into graphic, understandable form, are known as "Mayers Visualizers."

The Mayers Visualizer is not to be confused with the commonly-known "Printer's dummy." It is far more than a piece of paper stock, folded to size, and indicating perhaps a title or two, and the position of illustrations and the text matter.

A Mayers Visualizer is far from "dumb." *It says something!* It speaks right out and gives a comprehensive idea of what the finished product will look like and what it will say.

Whether the printed material you need is a simple folder, an illustrated letterhead, a booklet, a broadside, a catalog, or a complete campaign employing many pieces, a Mayers Visualizer will tell you what you ought to know about the appearance, the message, the cost—and it tells you this *before* any money is spent on finished art work, composition, plates or printing.

Mayers Visualizers perform this service for everyone, the small buyer of printed literature as well as the large buyer. But to the big buyer they are of even more importance and value than to the occasional user.

It takes a man who has purchased many thousands of dollars worth of printed material to know and to appreciate the painful necessity of O. K.-ing bills for author's corrections, art work, engravers' plates, *etc.* far in excess of the amount originally estimated—and to face, on top of it all, the disappointment of seeing in the finished job something quite different than he had pictured when it was first conceived.

The Mayers Visualizer shows what the finished job will look like, the finished job looks like the visualizer—and it costs no more than was originally estimated, because it is built according to a plan.

SPEND LITTLE
TO SAVE MUCH

What does a Mayers Visualizer cost? Very little! The charge runs as low as $10 on a simple folder—up to $200 and more on complete campaigns requiring many individual pieces and a carefully worked out program. (Average costs for individual pieces are $15, $25, and $50.)

An order for a Mayers Visualizer involves no obligation on your part, beyond the small original charge agreed upon. If you do not proceed with the work outlined, you pay only for the Visualizer. If you *do* go ahead, the Visualizer charge is cancelled—all that it saves you in time, in worry, in actual money, is net gain.

In either case, the preparation of a Mayers Visualizer has proved the *most economical* and the most reasonable basis of procedure.

In many cases, clients appropriating a certain sum for a specific piece of printed advertising have been shown, through the Mayers Visualizer, that a change in form would accomplish the same result for less money.

A difference in weight or kind of stock, the use of line cuts instead of halftones, or a simplification of color scheme can easily save 10 per cent on the total cost of a piece of literature, and such savings can best be worked out when the entire job in *Visualized* in advance.

SEE SOME ACTUAL VISUALIZERS; COMPARE THEM WITH THE FINISHED WORK

It is a pleasure to show Mayers Visualizers to anyone who is interested in better printed advertising. Suggest the type of advertising literature you are interested in and we will gladly submit specimens of both Visualizers and the finished work produced from them for our clients in order that you may make your own comparisons.

A phone call, ATlantic 9006, or the coupon in the lower right hand corner will secure you prompt results.

FIG. 3.—A greatly reduced reproduction of the center spread of an issue of the house-organ of The Mayers Company, indicating that this company means to let its customers and prospects know of its policy in regard to charging for dummies or visualizations, or, as it terms them, "visualizers."

Then Mr. Croft went on logically to point out, as we have tried to do in this article, that it takes added ability to become a producer of direct advertising — means increased costs — saying specifically on this score: "If you are going to give efficient service to your customers as a direct advertising specialist you must be able not only to make plans for campaigns, having a definite and logical reason for every piece to be used; you must not only be able to make suggestions for layout, designs, illustrations and printing; but you must be able to write interestingly, informingly and entertainingly of the article or service advertised."

That means *added personnel,* gentlemen. Very, very few men possess the ability under one Stetson to do all of these requirements. Added personnel means increased costs, which can be absorbed only by increased volume, and that usually takes time to build up. This is further evidence that, frankly, it is the rule in the beginning that direct advertising departments do not pay.

But there *is* a silver lining to the cloud; for example, another Canadian house than the one quoted in an earlier paragraph recently put itself on record in this wise: "We have endeavored to build up our printing business with advertising service rather than the policy of trying to 'figure under the other fellow,' and *our efforts have met with decided success.*"

(Parenthetically it was pleasing to us to read in the same letter: "Through the perusal of THE INLAND PRINTER for several years we have received benefit in printing and advertising suggestions beyond our ability to express in a few words." Thanks — we hope this article will be helpful, too!)

Fig. 1 shows a different slant on how this direct advertising business may often be made profitable to the general business, even during the period when it is a losing proposition so far as the department is concerned. This chart shows how, for example, an order for a single unit, such as a catalogue, can through proper sales solicitation be developed into a half dozen other orders. As a rule, it will be found that to control some of these other orders the printing so manufactured will have to be sold at a *printing* price, whereas the items which require *creative* effort, such as copy, layout, etc., will have to be sold at a *printing* price *plus a service charge,* in order to make the whole affair profitable.

And that is as it should be. A buyer of advertising should only be called upon to pay for what he gets; but he should pay for all he gets. If he does not use the service of your direct advertising department he ought to be able to buy your mechanical ability at a price which is less than that charged where the direct advertising department functions. That price, admittedly, may be higher than some other "printer" would figure, but the finished result will undoubtedly show a difference, too!

In a recent number of *Printing,* an esteemed contemporary, we read the story of the Cadillac Printing Company, of Detroit, wherein Hugo S. Gruschow, president, explained how creative printing was the basis of his success. The Cadillac business has grown with the automobile industry and today represents large volume. One statement Mr. Gruschow made in that article is of especial importance to us here. He said: "Most of the leading automobile companies in Detroit are our customers. They give us some idea of what they want and what they are going to say, and then we proceed to work out the mechanical effects. We build up the 'dummy' or 'dummies,' showing how the work will look when completed."

That brings in the other evil which makes direct advertising business unprofitable if not properly handled — dummies, or the modern word, visualizations. For the placing of a single catalogue order of $5,000 I have been forced to accept and look at (despite my telling them dummies would have naught to do with the placing of the order) dummies which cost nearly $1,000, submitted by half a dozen or more producers of direct advertising. Then the job was placed with the house which could serve from a creative and idea standpoint on the text pages, and not the cover dummies. I recall one salesman almost literally crying and telling me, "I paid

$140 for my dummy alone, and had to pay for it out of my own pocket." Wise house he was connected with — it knew better than to gamble on dummies!

One of the better known of art organizations carries these lines on the bottom of its letterheads: "PRELIMINARY CHARGES: A nominal charge is made for preliminary (unfinished) artwork. As charge therefor does not cover the cost of preparation, such unfinished drawings remain the property of The Ethridge Company. The charge for each preliminary sketch is deducted from the amount billed for such sketch when finished. Alterations are charged for on time basis. The Ethridge Company reserves the sole right to work up sketches in finished form. If the drawings are finished outside our organization the full finished price will be charged."

Unless more and more producers of direct advertising adopt this policy or a similar one, with the increasing number of producers of direct advertising coming into the field, I venture the prediction that the direct advertising production aspect will work itself down to the point where competition will be as violently destructive as it was before the days of the cost-finding systems now so generally used.

Nor is this an appeal to "hold up" the customer, let me repeat. A service is worth what it costs, plus a fair profit, if it is worth anything at all! It should be charged for accordingly — then, and not until then, will the direct advertising business be profitable for every one — buyer and seller.

The Mayers Company, Incorporated, of Los Angeles, California, has grappled with this problem of "dummies" in a far-visioned manner. Fig. 2 reproduces in facsimile the order form which this company requires of its prospective customers. Easy it is to put into effect such a rule, but applying it is the problem. The Mayers Company, Incorporated, has not shied there either, as Fig. 3 will indicate, the center spread of a recent number of its house-organ sent to prospects and customers. J. R. Mayers of the organization personally informs the writer that the new policy is working along splendidly for every one — and need we add, *profitably!*

In closing, to answer our self-imposed question: "Does This Direct Advertising Business *Pay?*" Yes, and no. Yes, if you charge for what you legitimately supply, including service. Yes, after you have passed through the "teething stage." No, not for the first few months, or year, if you are giving a broad service and just starting out. No, emphatically *no,* if you attempt to *throw in* copy-writing, elaborate dummies *free,* and otherwise give the customers what they have not paid for, and do not expect to get for nothing, unless they are utterly unreasonable.

We close with another portion of Mr. Croft's speech, because his words so thoroughly cover the subject from our own personal viewpoint: "Direct advertising is the product of the job printer's presses and, in my opinion, belongs logically in his territory. I do not believe in the job printer's invading the field of the advertising agency, but I do maintain that the planning of direct advertising is as much a logical line of endeavor for the job printer to follow, *if he is properly qualified,* as the mere mechanical production of it."

But bear in mind the words *italicized!*

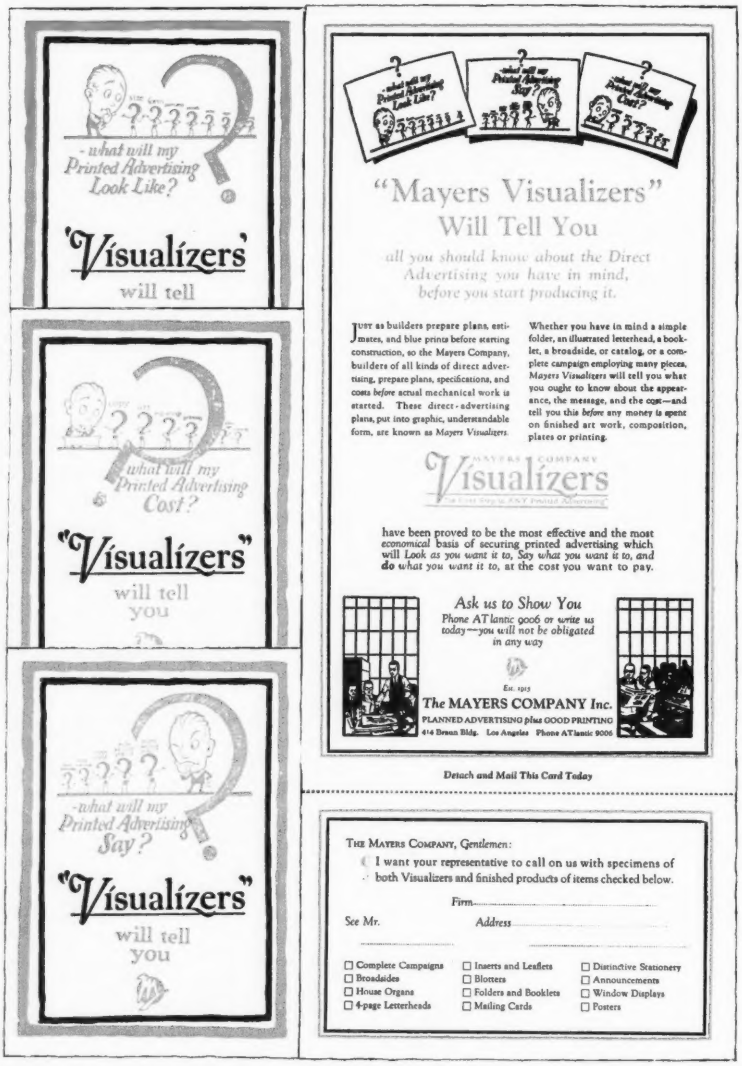


FIG. 4.— A group of direct advertising units utilized by The Mayers Company, preliminary to the mailing of the house-organ referred to in Fig. 3. The reverse (mailing) side was a "post card" in each case.

BANK CHECKS AS ADVERTISING MEDIUMS

An example of effective use of the bank check to do more than pay bills is furnished by a business man out West who wondered every time he mailed his personal check if it might not be possible to make these checks and the postage stamps which carried them bring more business to the house.

On a slip of yellow paper slightly smaller than the check he had this message printed in red:

Proof of patronage is shown by the check attached. It represents value received, but — if you and your associates believe in reciprocal trade, some of your business finds its way to us — for which we thank you. (Signed) *Company.*

One of these slips was pinned to each of the checks he mailed to pay his personal bills for the month. As a result, the milkman, whom he had never seen before, his druggist and his dyer and cleaner came in and bought nearly $100 worth of merchandise. Now everybody in the concern who has a checking account uses these slips.—*The Optimist.*

SPECIMEN REVIEW

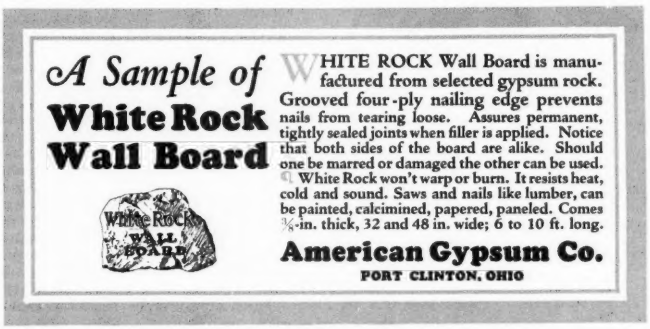
By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

HALLINE PRINTING COMPANY, De Pere, Wisconsin.— We regret the use of Copperplate Gothic on your firm letterhead, as it is not an attractive face and does not harmonize with the Cloister Old Style, which is one of the most pleasing faces available today. The use of Cheltenham Old Style caps. for the address line is satisfactory, and is about as good a face for companion use with Cloister, in which the main line is set, as you could have selected. While the cover of the booklet entitled "Doctor Beaumont" is interesting, the margins of the text pages are not at all properly apportioned. The front and back margins are approximately equal, at least near enough to indicate that was the intention, whereas the front margin should be almost twice the width of the back margin. In other words, the space between the two facing type pages should be just a little wider than a single outside margin, although many make the three spaces the same. This, of course, does not apply where margins must be extremely narrow. Compared with the other margins, furthermore, the top margin is too large. The halftones in this book are quite gray, and we believe a great deal of the responsibility rests with the ink. The quality appears none too good and it was also too lightly used. The same points respecting margins that were mentioned in connection with the "Doctor Beaumont" booklet apply to the one for the Wisconsin Federation of Women's Clubs, and, here again, the cover design is very good. Bond paper is not satisfactory for booklets, as its great translucency permits the printing to show through. This causes the pages to have the appearance of being dirty even though the printing may be clean.

LOUIS A. BRAVERMAN, Cincinnati, Ohio.— Quite the most impressive booklets we have seen in a long time are those for the Champion Coated Paper Company, Hamilton, Ohio, entitled, "The Beating Machine" and "The Paper Machine." Impressiveness results from the use of unusually large halftone illustrations, which were faultlessly printed by the pressmen of the Procter & Collier Press. This good presswork would go for naught, however, in the absence of consistent layout, art and typography, which you and Mr. Trenholm, the well known decorative designer, have contributed. The booklet, entitled "Interesting Rooms" for the A. B. Closson, Jr., Company, illustrating room scenes from halftones, is exceptionally well rendered in sepia on dull coated stock.

THE VAN TRUMP COMPANY, Rochester, Indiana.— We have enjoyed looking over your large package of specimens with unusual interest. Mostly advertising publicity—folders, enclosures, broadsides and the like — they have an effect of "pep" that is mighty fine. Indeed, there isn't a dull-looking piece in the lot. The several booklets — particularly the one entitled "Hockaday Paint Mileage" — are of uniform excellence, as are also the several letterheads. Seldom, indeed, is a breeder of blooded live stock represented by a booklet of such quality as that for Moore Brothers. We've often wondered why so many breeders of blooded stock are represented by such "scrubby" printing.



"Spicy" label by Ralph Richardson, Cleveland, Ohio. With body in Cloister Bold and display in Cooper Black, it stands out effectively. The writer confesses a "weakness" for "bled" borders, especially in display of this kind.

FREDERICK NELSON PHILLIPS, INCORPORATED, New York city.— We have watched your advertisements in *Printers' Ink* right along and have clipped many of them. The impression they create is of a wide-awake advertising typographer who knows his business. That's what you wanted, was it not? Our pleasure and satisfaction in receiving your attractive and convenient loose-leaf type specimen book is the greater, perhaps, on account of the fact that on each left-hand page you have reprinted one of the advertisements which have impressed us so often. The book, while emphasizing your ability and energy, indicates that you have a remarkably fine layout of type and accessories.

REIN PRINTING COMPANY, Houston, Texas.— All your work is of fine quality in every respect. The specimen pages from college annuals, in color, are among the best of this class we have seen and indicate your ability to handle this kind of work unusually well. We are reproducing your attractive package label, incidentally one of the best specimens you sent us.

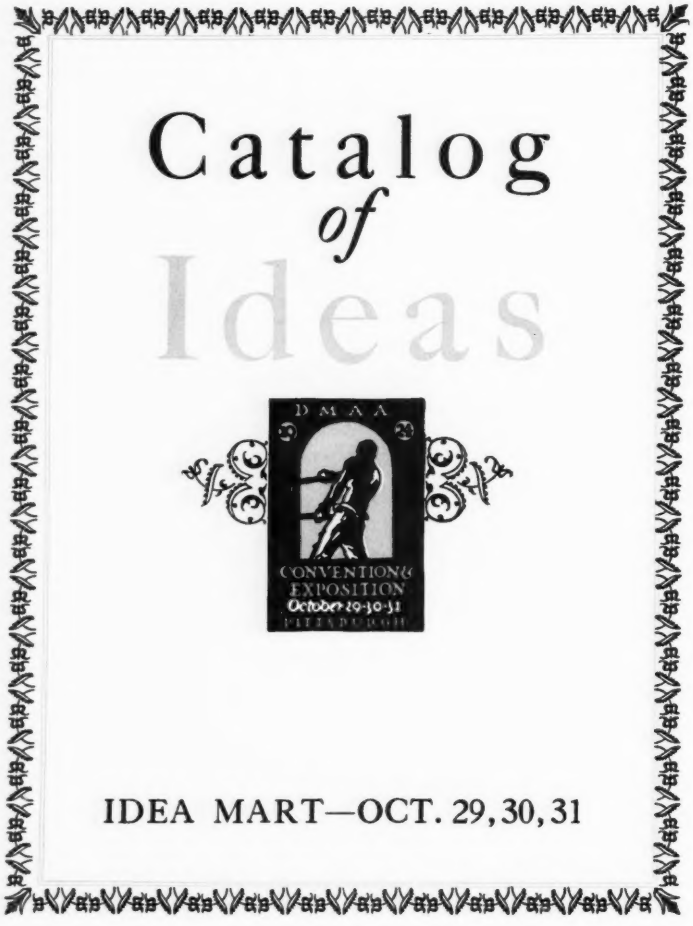
HUGH STEPHENS PRINTING COMPANY, Jefferson City, Missouri.— "The Artist's Magic Touch" is one of the best examples of color printing we have received during the current month, and the format of the folder is unusual and interesting as well. The presswork on the booklet, "Play in the Ozarks," is high grade, but the second color looks quite pale and weak by this artificial light, under which, of course, it will be read by many. Yellow is not a popular color, and especially the variety known as lemon. A green bordering on olive would have been very good for the decorative color of this booklet, especially from the standpoint of appropriateness, and there would not be that weakness now so evident. The olive tone suggested would make it satisfactory for the large area to be covered, which makes a bright color out of the question.

R. R. MITCHELL, Greensboro, North Carolina.— Cover designs are very good, indeed; in fact, all except two of the specimens in the package are considerably above average. The notehead for Manuel's Cafe is a modified form of the gingerbread style, in vogue some years ago; there is entirely too much ornamentation. The effect would be better if the main line were set in only one size of type — the first and last letters are twice the height of the intervening characters, with the names of the proprietors in a second line between the two final letters "M" and "E." The manner of arranging the major line doubtless prompted the use of the parallel rules underneath, but what prompted the use of the ornament below that, in view of the overornateness of the design already, we can not understand. The cover design for "The Intermediate Pilot" is commonplace in general, and the use of the extra-condensed block type for the name line is regrettable, first, because it is not a good-looking letter and, second, because it does not reflect an effect of dignity.

RALPH B. RICHARDSON, Cleveland, Ohio.— Fine work! Seldom do we find good looks and display force so effectively combined as in the various blotters,



Goudy Old Style is particularly happy in display work of this kind. The Rein Printing Company, Dallas, Texas, may feel proud of this label, which is one of the best we have received in months.



That the larger sizes of Caslon Old Style can be depended upon for a forceful effect is demonstrated by this cover from a booklet issued to promote attendance at the Direct Mail Advertisers Convention, held this year at Pittsburgh. The original was printed in red and black on white paper.

cards and labels you have sent us. The first named advantage is gained through the use of handsome type faces, like Garamond and Cloister, and the second by skill in arrangement and effective use of white space. You avoid conventionality without the least suggestion of oddity. Colors used for printing are of equally high order as the composition; we would not hesitate to recommend the Eisele Printing Service to any one in need of good printing.

THE MUTUAL PRESS, Hutchinson, Kansas.— "Saves Soft Corn" is a striking broadside, and *Mutuality*, for October, an interesting and quite attractive house-organ.

OLIVER H. MCGINNIS, Washington, Pennsylvania.— While we regret a more attractive type face was not used for the lists of events on the calendar for Washington and Jefferson College, we consider the work meritorious in other respects.

E. M. DIAMANT, New York city. — Your booklet entitled "Typhus Fever" is an interesting story. You have made an unusually attractive booklet of it, and a piece of advertising of considerable effectiveness.

F. E. NEWMAN, Chicago, Illinois.— "Styles in Campus Togs" is a knockout from the standpoint of compelling interest — indeed, a most impressive book.

C. J. SORENSEN, St. Paul, Minnesota.— Specimens of advertising for the Milton Dairy Company, particularly the colorwork, are very good indeed. More chaste type faces could sometimes be used than the machine Goudy and a little more care in spacing would improve the typography.

F. CAILLET, Montreal, Canada.— In general arrangement the two circulars for the "Comite des Apprentis" are attractive, also unusual. We regret the small size of type that was necessary, also that "modern" instead of old style was used. There is considerably too much space around the initial "A" in the centered arrangement. While the initial of the other is close enough to the type at the right the fact that the outside point of the initial (at the left) is lined up with the type below makes it appear set in too far because the extensions, which are lined up, are small in area. Optical alignment is more important than mechanical alignment, and this does not *appear* lined up, considering the letter as a whole.

ARKIN ADVERTISERS SERVICE, Chicago, Illinois.— As the general run of advertising books and booklets goes "M-24 — A New Development" is away above average. Credit is particularly due you on the selection of large and clear size of a handsome type face, Caslon, and the effect of this type and the very pleasing wide margins is such as will surely invite reading. The running-head is not chaste, but it is not essential, if desirable, that it should be in a booklet of this sort. If it were "chaste" it would not constantly impress the name, "M-24" on readers; it is a feature of considerable advertising merit. A book of this character is not intended to appeal to bibliophiles, who would doubtless scream over the lettering on the cover, but allowance is made by those who recognize and appreciate distinction and attention value. The cover is decidedly impressive and the colors from that standpoint are good. In fact, the book all through, including presswork, is commendable. The other specimens are also mighty fine, the souvenir program for the Associated Retail Advertisers division of the London convention being especially so — and your blotters are different and distinctive, as well as good.

NOVA PRINT, LIMITED, Halifax, Canada.—"Mater Caronata" is an unusually pleasing booklet, wide and pleasingly apportioned margins with clean and neat typography on excellent white paper providing a dignified and attractive effect wholly in keeping with the subject, an ode with a lyrical interlude. To have used color in a work of this sort would have been a great mistake; your good taste in recognizing this fact is commendable.

D. W. CRIGHTON, Allahabad, India.— "Printing and Printers in India" is an interesting and, for the most part, attractive booklet. We compliment you especially upon the fine margins, which are consistent with the best taste governing size and allocation. The pages would be more interesting and lively looking if there were running-heads, which would obviate a certain dullness of effect now apparent. The second color on the cover might have been just a wee bit stronger or if the same color is used again on a similar design the ornament should be heavier. In the very light tint here used the device is rather too inconspicuous, especially since it serves the practical purpose of finishing off the shape of the group. The type is also slightly too close to the border at the top.

FLITCRAFT BROTHERS, Oak Park, Illinois.— Specimens are very good, and, except those composed in part or altogether in the Copperplate Gothic style of type, are unusually attractive for the simple kind of work they are.

Shakopee Tribune, Shakopee, Minnesota.— Except for the fact that the emblem is perhaps too close to the type matter, the letterhead for the local Knights of Columbus, composed throughout in the Bookman type face, is excellent. The display is good and the arrangement well balanced.



An interesting panel arrangement from a blotter by the J. W. Burke Company, Macon, Georgia.

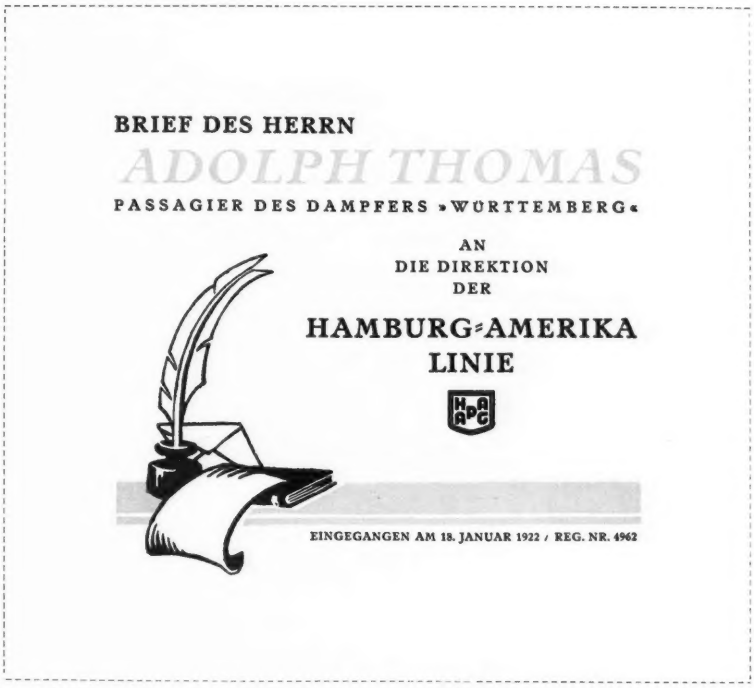
O. H. FREWIN, Middleburg, Transvaal.—There are some interesting things in the June issue of *The Imprint*, your house-organ. It is regrettable, however, that the booklet was not saddle-stitched, or, if it had to be side-stitched, that the body alone was not wired and the cover glued on as THE INLAND PRINTER is bound. These staples mar the appearance of the book materially. The cover design is not at all pleasing, because of the large geometric squares in the corners of the page, which would be much better without them and with only the three type lines and the one square, perhaps, below them. In view of the dark-colored stock used the design is a little lacking in weight. On the inside pages the illustrations in color are well rendered, but the only type faces of merit shown in the book are Canberra Old Style (Century) and the New Caslon, which you call lining old style. The modern face in which the poem, "My Work," is printed is very unsatisfactory. In nearly every case there is too much space around initials; initial letters should not be made to appear isolated, but, rather, to look like a part of the page. Close rather than wide spacing around them is essential to good appearance. Word spacing is also too wide as a rule. Close spacing between words is in the interest of appearance, legibility and economy. Front margins are too narrow. Good printing characterizes the booklet throughout, and colors, where used, are in good taste.

EDWIN F. WIENER, Chicago, Illinois.—The title page for the banquet of the Golden Jubilee of the Academy of Our Lady is very attractive and quite "catchy" as a result of the "Q" in the main line "Banquet" (Caslon caps.) being larger than the other letters. Rules extend out from the "Q" on both sides under the other letters. The letter in question becomes a rather effective ornament. The last two lines on the page are too closely spaced, and the rule under the line "Academy of Our Lady" is too close to the line. Indeed, the page would be more attractive if this rule were eliminated, as the ornament below provides sufficient "finish."

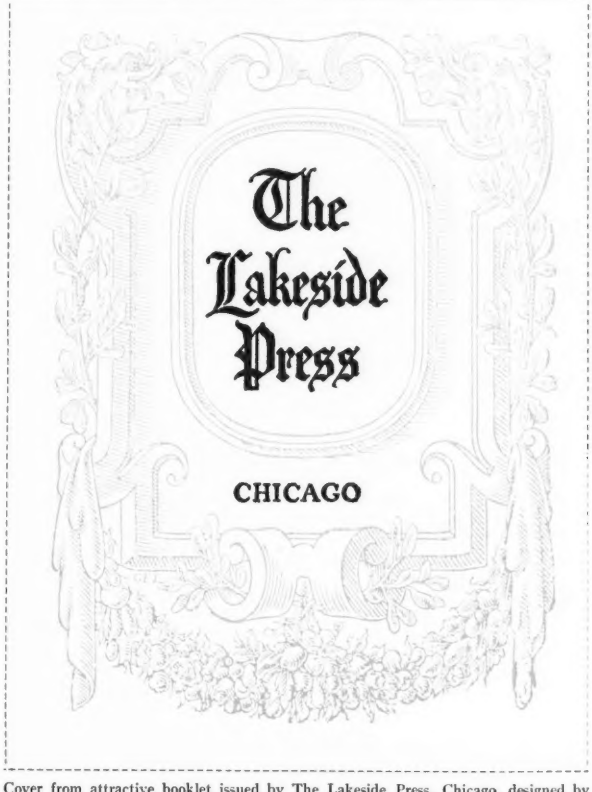
SUPERIOR TYPESETTING COMPANY, Chicago, Illinois.—The circular entitled "Craftsmanship," which was distributed at the Milwaukee convention of the printing house craftsmen, is handsome and shows the Monotype Kennerley and Goudy hand tooled foundry type to the best possible advantage.

JOHN B. MCCABE, Howard, Rhode Island.—We have to hand it to you for courage. To attempt the production of a booklet of the size of the annual report, hand set by five students of from three to ten months' experience, and get away with it is an achievement. The text pages are not at all badly set either, spacing generally being very satisfactory. A tendency to place too much space between words, however, should be guarded against. Four-em spaces are sufficient, especially considering the fact that the type inclines to the condensed form. The same design, we note, is used for both cover design and title page. The former should be the stronger. In general, the arrangement of this page is quite satisfactory, although the effect would have been better if the first line were not letter-spaced; that is, allowed its natural width. The catch line "of the" should be much smaller and the two lines giving the date should be larger, if anything, and certainly not so crowded. In the interest of balance, rather than importance, the lines of the lower group should be in larger type.

THE OWL PRINT SHOP, Wheeling, West Virginia.—Most of the blotters are excellent. The one entitled "Chivalry and the Sword," which would be very good if the initial were distinguishable, is an exception. When an initial is in two colors, as in this case, the background color should be light. Outlining a color or printing over it with a stronger color strengthens it, in effect, and allowance must be made for that fact. The combination of types on the blotter entitled "And Wilderness Is Paradise Enow" is bad—Cloister Bold italic, Bodoni and Parsons are not "three of a kind" by any manner of means. Never set a lot of matter in capitals, and particularly in block capitals, closely line-spaced, as on the blotter entitled "Straight to the Mark." This is not at all inviting to a reader. Colors in all the specimens you submitted are very good indeed.



Cover design illustrating an interesting location of an ornament "Made in Germany" by Max Heidere, now with the Thomson Printing Company, Philadelphia, Pennsylvania.



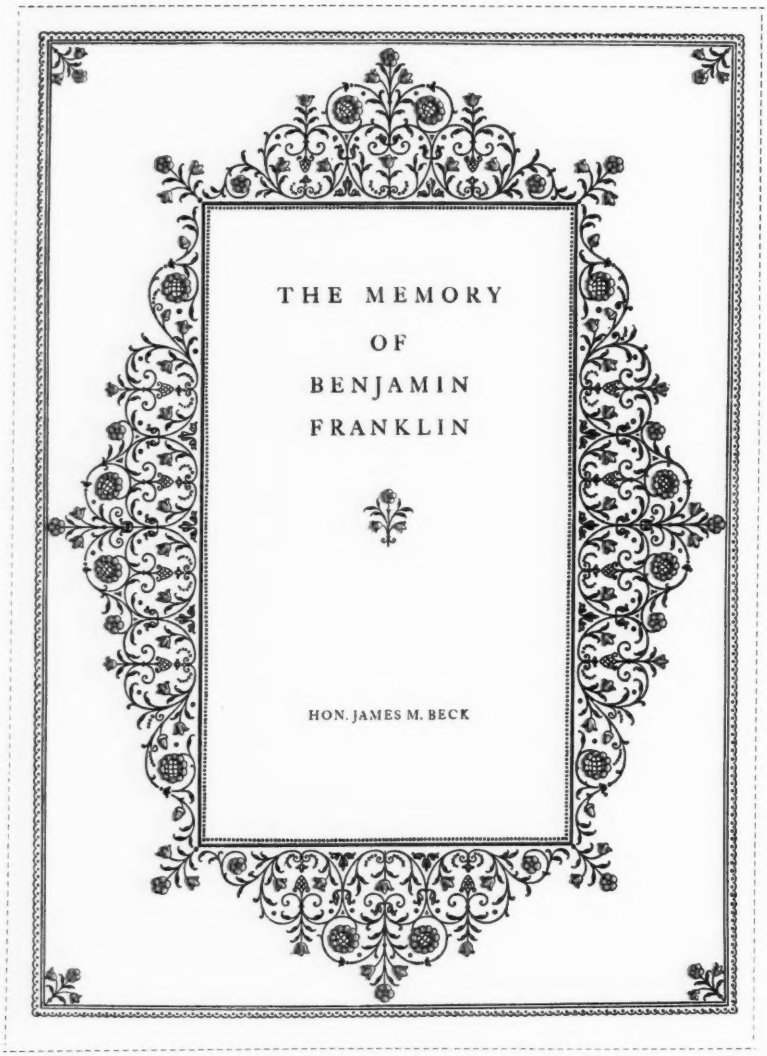
Cover from attractive booklet issued by The Lakeside Press, Chicago, designed by George F. Trenholm, Boston, Massachusetts.

ALVA SPIRA, New York city.—Your Teletone catalogue is unusual and has an atmosphere in keeping with the article, a high-grade radio receiver in period cabinets. It should appeal to people of discriminating tastes, because it is not the humdrum sort of thing that ballyhoos the merits of this, that and the other radio outfit with a flash of color and extravagant claims.

ECONOMY PRINTING COMPANY, Newark, New Jersey.—The blotter promoting your ability and facilities for producing holiday greetings is neat and has just the right flavor. The accompanying reply card is likewise mighty good and "When you hit the bell it rings" is a pleasing, businesslike and clear booklet. It's getting so the one-color piece is the exception, and distinction, as well as dignity, accompanies it.

E. J. AFFOLTER, Minneapolis, Minnesota.—The folder announcing four meetings of the local club of printing house craftsmen, done by students of yours in the Dunwoody printing school, is remarkably good. There is considerable interest in the manner of arrangement. The typography in Goudy Old Style, with some display in the companion bold face, is clean-cut like the type. Spacing is good throughout, in fact, the piece suggests good supervision and painstaking, intelligent application on the part of the students.

THE BRAYLO PRESS, New York city.—Typography on the blotter for August, September and October is neat, although the lines of the body matter are somewhat long for ten-point type. The leading fault is that there is too much color in most of them, making a glaring effect that is not pleasing, if not somewhat irritating. Lines to be printed in color should be relatively bolder as the color is weaker, or they seem to recede, as the small type printed in red on these blotters does. If they recede they can not stand out effectively, although the contrast of the difference in color naturally draws attention.



A handsome cover from a booklet by Norman T. A. Munder, Baltimore, Maryland. The design was printed in red, blue and black on blue stock.

F. Ernest Nachbaur, San Diego, California.— Your blotter entitled "The Goods" is very satisfactory, both in arrangement and in manner of printing.

The Bunge-Emerson Company, Denver, Colorado.—The announcement of Mr. Williams' association with your company is effective and in good taste. The second color, a light olive, is quite pleasing, although it is somewhat too weak in tone or "color" value for the line reading "Complete Advertising Service," which is set in italic.

Meyer-Rotier Printing Company, Milwaukee, Wisconsin.—The reference book, "Milcor Architectural Sheet Metal Guide," is remarkably well done. The printing of the numerous halftones of difficult subjects is above reproach.

Anchor Linotype Printing Company, Boston, Massachusetts.— In general your October-November blotter is well arranged. There is more rulework and ornamentation than desirable, however, which — in connection with the type display throughout — makes more points to attract the eye than there should be to insure holding attention. The brown ink is not a pleasing shade and with red and blue on the green stock it does not make an harmonious combination. The variety of colors, like the variety and number of forces of attraction, contribute to the effect of complexity. Two colors are sufficient for a blotter of this character.

Shakopee Tribune, Shakopee, Minnesota.—Your package label is quite effective, also neat. If the line in the italic capitals were in italic upper and lower case, and in the bolder Caslon, since it is printed in the tint, an improvement would be apparent, but the work as printed is away above average.

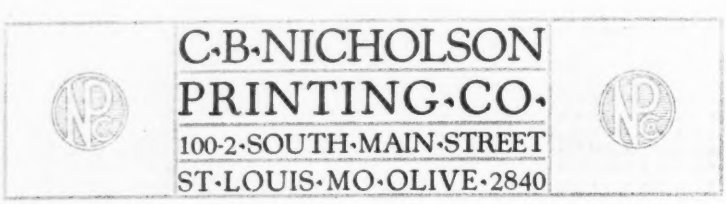
Thomas Cikanek, Minneapolis, Minnesota.— The circular for the Johnson Nut Company is exceptionally strong, also quite attractive, as a result of skilful use of white space. Cooper Black and Bookman make a very fine combination, indeed with the former used for display, heavier than usual body composition should accompany it.

C. B. Nicholson, St. Louis, Missouri.— Real distinction in layout and typography feature the various specimens you have sent us. There is none of the common and humdrum about them. The letterhead with an inch at the top folded over and the folded part printed with green stripes — also scalloped across the bottom — to suggest an awning is a decided novelty. When cleverly done, as in this instance, the effect is striking and has considerable advertising value, although we can appreciate what a mess it might be if not cleverly handled. Colors are usually in good taste, although there is a noticeable tendency toward the use of too much warm color.

H. Booth, New Bedford, Massachusetts.— All the specimens are in excellent taste. You employ some of the best available type faces and arrange them tastefully in connection with good display. Colors are in excellent taste.

Louis R. Divilbiss, Parsons, Kansas.—The Parsons type face is unlike any other and it is advisable to employ it *alone* on the kind of work for which is suitable; that is, display work wholly. If, however, it is to be combined with other faces, old style rather than modern, should accompany it. The cover design of the booklet, "Round Table Meeting of Printing Teachers" is not attractive because the type faces do not harmonize. The lines of modern roman capitals are too closely spaced by far, and the huddled effect they have is made more objectionable because the page is so deep. In view of the large amount of space available up and down it would have been desirable to allow more margin at top and bottom. When the upper group is lowered, you doubtless understand, the bottom group would have to be raised to achieve balance. A spot of ornamentation in the open space between the second group and the bottom group would obviate some of the bad effect of so much white space apparent there. If a good ornament were used, moreover, it would add finish and decorative value to the page. The text pages are very, very poor. In setting the first page apparently no consideration was given the amount of copy in relation to the size of the page in the interest of having the type page in proportion to the paper page, with a pleasing distribution of white space throughout. The measure is far too wide; the page is filled up too much in width as compared with the excess space in depth. The title line, "Program," at the top of the first text page, is altogether too insignificant. Spacing between words is very poor. The matter for this booklet should have suggested an oblong page — certainly not a page that is so narrow as the one you used.

Louis J. Walker, Charleston, West Virginia.— The first page of the circular, "Printing Department at Morrison's" is satisfactory in design, but the title lines should have been set in narrower measure since the panel around them preserves the contour of the page. The lines are too widely word and letter spaced. The breakup of the display at the bottom is faulty; the word "Service" on the second line should have been with the words of the first line, or some other division of the copy, "Advertising and Printing Service," should have been made. The central panel crowds the type too closely. There is plenty of available space here, so the panel might have been made two picas wider. The second page is very satisfactory, but the margins are altogether too narrow on the third page and there was ample space to have set the type in



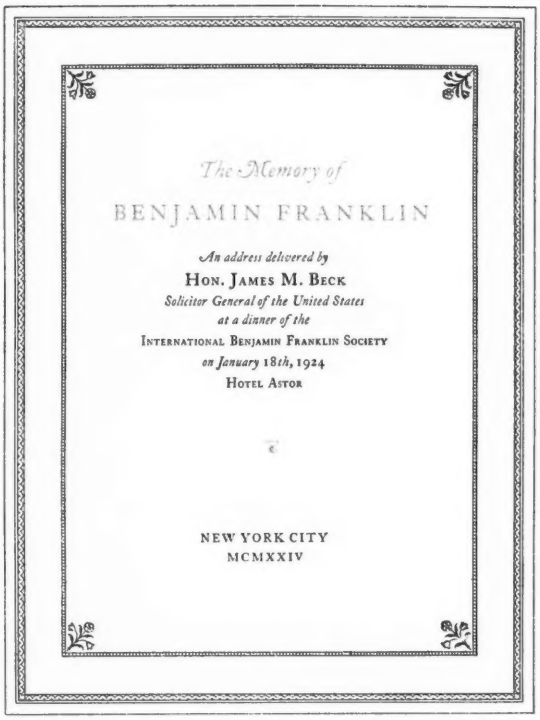
Interesting letterhead design by C. B. Nicholson, St. Louis, Missouri, showing the Cooper series to excellent advantage in a style of setting for which it is particularly suited.

two picas narrower measure without taking up too much space in depth. Word spacing is too wide throughout this page, even for a fat or normal face of type — and the face in use is Bodoni, which is condensed. Good taste should have suggested making the panel on page four conform to the proportions of the page and, then, setting the type in this panel to conform with the shape of the panel, with a better division of marginal space. The blotter "In Printing," is, in general quite effective in attention value and not a bad job on the whole, although the combination of body in Bodoni and display in Goudy Old Style is subject to criticism because of the wide difference between these faces. The Vanity initial is badly placed. The flourish at the left of the top of the initial "W" should have extended into the margin with the lower left point on a line with the left side of the text directly below. Irregular initials can not be mechanically placed; they must be located where they line up and balance optically. In view of the large amount of space on the left side of the initial (in the lower part) the initial should have been mortised and the type matter set in close to it.

J. CARL HERTZOG, El Paso, Texas.— While we do not admire the manner in which it is bound, we like the booklet of poems for the original manner in which the typographical features are handled. The treatment is original and refreshing. The manner of binding referred to, the leaves being bound loose-leaf fashion with a ribbon, makes it open badly and was probably responsible for the all too scant front margins.

THE PROGRESSIVE PRESS, INCORPORATED, Richmond, Virginia.— In so far as arrangement is concerned, your letterhead is satisfactory. Cheltenham Bold is scarcely a good face for letterhead composition, but that is not the leading fault. Printing is heavy and smudgy, and the colors (brown and a dirty deep red — the latter used for the ornamental features) do not form a pleasing combination. The effect is not only inharmonious but is dull looking besides. If a bright green or blue had been used instead of the red, the design would have been a great deal more attractive and lively. Underscoring the words "Commercial Printing" makes the design look cheap; it would have been much neater, also more emphatic, if this line had been set in italics. Plain rules across the top would make a marked improvement over the square units. The title page of the folder for The Chesterfield Realty Corporation is positively bad. Bold type, closely spaced and with little contrast in sizes to provide emphasis makes a dull page that few will take the trouble to read through. The main display line in extra-condensed head-letter is atrocious. This should have been much larger, even though several lines were required to display it. Although spacing between words is very irregular — generally too wide — the other pages are more sensibly arranged.

STEWART-SCOTT PRINTING COMPANY, St. Louis, Missouri.— All your package labels are good. They are especially strong in attention value, which, we agree with you, is the most essential feature in a package label. You need make no defense of your practical attitude when addressing the editor of this column. He is not of the "long-haired" variety and he doesn't wear an ascot tie, either. He doesn't presume to believe that good printing ceased to be done after the death of Aldus. "Art for Art's Sake" may be all right when applied to what a painter puts on canvas, but what the printer puts on paper is quite another thing. We're for practicality first, last and all the time. That doesn't infer, of course, that a piece of printing must not be attractive, certainly it must; but it does infer that it must be lively.



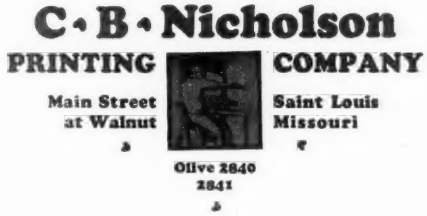
Title page from the beautiful Munder booklet, the cover of which is shown opposite.

GEORGE FINIGAN, Butte, Montana.— Your modesty becomes you; indeed to meet with an Irishman inclined to depreciate his ability and to discount the merit of his accomplishments is rather a new experience. We are inclined to agree that those who installed you as foreman on the basis of your ability as a typographer knew what they were about. The blotter entitled "What Is Worth Printing Is Worth Making Attractive" demonstrates your ability on display work. It has a punch — decidedly! The others are likewise striking and effective; no one would go to sleep with any of them staring him in the face, for they hit one square between the eyes. We can tell you're a good printer, but we can't advise you as to whether or not you should buy a Ludlow or any other machine, because we don't know the volume of business you have to handle. We're not averse, however, to naming some good type faces: Caslon Old Style, Cloister, Kennerley, Goudy Old Style, Bookman and Garamond are among the best. Caslon is probably the best all-around letter, but you'll make no mistake on any of those named, although Bookman is suitable for different work from the other faces, as you doubtless appreciate. Rather than have both Garamond and Caslon Old Style, for instance, we would suggest Bookman for work where greater strength is desired, also to afford a change.

WE ARE indebted to Charles W. Hobson, Manchester, England, for a copy of the "Advertising Review," supplement to the Manchester *Guardian*, issued during the advertising convention held in London. It is, first of all, a very attractive supplement, but more especially enjoyable are the intelligent and helpful articles on advertising, with which the supplement is filled.

STEPHENSON & FOSTER, Pittsburgh, Pennsylvania.— "Pittsburgh 1924" is an attractive booklet, exceptionally well printed in pleasing colors.

WILLIAM COLVARD, Los Angeles, California.—The envelope, return card and circular advertising Christmas Greetings for the Chimes Press, are unusually good.



In two tones of brown ink on light brown paper, this letterhead by C. B. Nicholson, St. Louis, scores a ten strike in effectiveness.

The New Publisher—*Niagara Falls*

Part XII.—By R. T. PORTE

A YEAR soon went by and then came June, the month of sunshine and roses, of happiness, and—well, many things had occurred during those fifteen or more months, and if the past events as I have written them have been interesting, possibly the story of those months will be more so. To me they were the greatest months of my life. The days came and went with speed, yet as I looked to the future the time seemed endless to me.

Just what caused the fire which destroyed the building and plant of the *Recorder* was never discovered, but the printer who had worked for Mr. Wicks was never seen again. According to the boy, the printer had been drinking freely, and perhaps had "gone on a drunk" that day, as nothing was seen of him. Search among the ruins did not bring out any gruesome details, and the only conjecture was that in some way he had started the fire and becoming frightened had left. Whatever caused the fire, it certainly solved a difficult problem for Wicks. There was $1,500 insurance on the plant and $1,000 on the building, which Mr. Wicks owned. In his early days he had made a little money and had erected the building, and despite all his troubles financially he had not mortgaged it. After some investigation the insurance companies paid the money, which made it possible to clean up the hospital bills and pay the doctor, as well as to pay claims made for some of the prizes. There was a little over $1,000 left. Wicks' business was gone, he had passed the prime of life, and faced the world with only a thousand dollars. All he had was a clear home and a vacant lot.

For a month or two things went on as before, except that now the *Herald* was the only paper published in Hutchinson. Many *Recorder* subscribers complained because they had paid in advance and there was some talk that all should get together and sue Mr. Wicks for their money.

Now that the *Recorder* was a thing of the past it became the fashion to comment upon Wicks' failure and to say what a crazy scheme the contest was. He had few friends, even among those for whom he had done innumerable favors. On the other hand, there were many who tried to tell me that they had always been strong for me, that they had stood by me in the fight, that they boosted for me, and so on. I saw through them easily, but did not say a word. I could not help thinking of something I had read somewhere. Was it not Dumas who recorded the comments of a man who had met with failure? This man said that none were there who acknowledged that they had helped to make him a failure, but once when he had made a great success many came to him and tried to rejoice with him, telling him how they had helped in his success. When a man succeeds there are many who wish to claim a part of the credit, but when he fails he alone is to blame. I had apparently succeeded, and the people were for me. Mr. Wicks had failed, and none took the blame, yet there was not a merchant in the town who had not done something to cause the failure. They had used every method known to beat down his prices and to profit by them. Little did they realize that all this really affected them. There are those who say that a newspaper's first duty is toward the community instead of merely making money. I used to think this, but reasoning showed me that an unsuccessful institution can never help any town or community. It is the successful newspapers and places of business that build up a town. Just so far as a newspaper makes money, is able to meet with reasonable success, pay its bills, pay fair wages, just so far can it serve the community. If it is not a financial success, then it fails in the greatest thing it can do to aid the community.

Nothing succeeds like success, and nothing is so dismal as a failure. A paper that is dying is helping to kill a town. My thoughts went back to Olderon and the miserable paper published there by a failure. The town reflected the paper. I thought of Rockland, where the paper was a success financially, yet contributed nothing to the community. Then there was Rutland, with two papers making money, progressive, energetic and wide awake, and taking the town off its feet without its knowing it. When they were not making money they could not do this, but with a money-making institution they were able to serve the community properly. In a small measure I was able to do this. I had been handicapped because I was alone. It is true that Donald and Grace were great helps, but I was soon to lose Grace, as she was to have a home of her own. There would be only Donald left.

To make my paper a success I had to write most of the advertisements. This was not a simple thing, and it took much of my time. I made a practice of calling on many of my farmer subscribers, and for several months I spent three days a week out in the country. It paid big in friendships and in subscribers. To help with the extra work that came in, I hired the boy who had worked for Mr. Wicks, and he proved to be a big aid to Donald. Advertising and jobwork increased, and soon I found that the *Herald* was more than paying its way and was on the road to making money. I started to put some money away, as I intended to return the thousand dollars given to me by my father to start out with. He did not expect it, but that was the very reason I wished to return it.

Mr. Wicks improved greatly and managed to get about with the aid of a crutch. The question of his future came up, and he talked of starting a small job shop. The work was increasing more and more, and I needed some assistance. The boy was learning to operate the typesetting machine under Grace's instruction. She promised to write my locals after her marriage, but I knew that this would not continue for very long. Finally an idea came to me, but I doubted the wisdom of putting it up to Mr. Wicks. I talked the matter over with Katherine several times, and left it to her to broach it to her father. She must have had a stormy time, but finally she said that if I talked to her father she was sure he would take my proposition. I went at the subject a little cautiously, as I was not sure he would take the idea right, but after a long talk everything was smoothed out and we came to terms. Mr. Wicks was to assume the editorship of the *Herald* at a stated salary. He was to take charge of the locals and do all the editing, while I was to look after the business affairs, advertising, and all the rest.

When the matter was finally settled we took up the policy that was to be pursued in the future. He admitted that my way was the best, that times had changed in country newspaper journalism. At first he had scoffed at Grace's method of writing locals, but when it was fully explained to him he laughed heartily, and saw the real business and journalistic points. It was simply a study of human nature and giving the public what it wanted. I was relieved over this, and it was a happy day when Mr. Wicks came to the office and proudly occupied the editorial chair. I had bought a new desk and a new chair, with all new fittings for the desk. He tackled the country correspondence, and with editing it and greeting

NOTE.—This is the final instalment of a twelve-part story of a young publisher as told by himself. Copyright, 1924, by R. T. Porte.

the old friends who flocked to call on him he put in a busy day. One more worry had gone, though the pay roll had been enlarged.

The boy was progressing fine with the typesetting machine, and with Mr. Wicks editing the copy there was little diffculty in getting out the paper. In a month Grace was married, and then she visited us only when she had some society copy to hand in. Katherine helped out with the local news while Grace was on her honeymoon. I had got into the habit of going to church on Sundays, and it seemed wonderful to call for Katherine in the sedan and drive to church, and after church eat one of her delicious dinners, and afterwards take a drive into the country.

Winter came, and with it the usual pleasures, not unmixed with sickness and sorrow. First one and then another had bad colds, though to begin with nothing very much was thought about it. One died, then another, and then we were told that the flu had the town. It was a desperate fight, and was nearly over when I became ill. I could not receive proper care in the hotel and Wicks insisted that I be removed to his home. Katherine joined in this, and the doctor allowed the removal, though he feared it was hazardous. I recovered, but not without a long struggle. Although she denied it, it was Katherine's nursing that brought me through.

In about six weeks I was able to get around, and father and mother visited me. Mother at once fell in love with Katherine, and father seemed pretty strong for her too. They stayed a few days, and then I went to visit them in Clayton. With Donald and Mr. Wicks at the helm the *Herald* sailed on smoothly as could be expected, and both Grace and Katherine did their parts.

I was greeted with extreme friendliness by Dad Slaw. He was more than pleased at the success I had made, but warned me that sometimes success leads to failure. He told of several printers who had made a little money during the war, but had bought too much equipment, and later when business slumped they were in a bad way to pay for it. In desperation some of them started to cut prices, which made conditions even worse, and many had failed. I told him I would look out for that, that I had just about all the machinery I needed. I was thankful I was in a small town where the temptation was not so great to put in too much machinery. My only trouble was in job press work, and that I thought I would get a self-feeder. He laughed, and said I was like all the others, make a little money and spend it on machinery. But if the printers did not do this, he and the other supply men would have to go out of business. He wanted to sell me a machine at once, but I put him off. He acted rather peeved about it, but I didn't care.

" Golly," he said, " you have changed since I first saw you. Yes, sir, you were some fellow then, and now I am afraid you have been spoiled. What has happened? "

" Nothing much," I replied, " except that I have discovered that there is more to journalism than just knowing how to write."

Father and mother would not hear of my going back for a few weeks, so I wrote to Katherine that I expected to stay a while longer. Why I wrote just to her I can hardly say, but she seemed to be the right person to write to. She replied at once, and said she was glad I had a chance to rest, that the *Herald* was getting along fine, and that I was not to worry. I wrote her again, and then began to look forward to her answer. Before long I was writing her every day, and getting a letter every day.

Suddenly it came to me that the friendship of this girl was the most precious thing to me in all the world, and it came like a flash that I was in love. I thought of her in the little home, with Wicks and myself there with her. Why not, indeed! Why live at the hotel, when there was plenty of room in that house? Mr. Wicks and I were friends. We could get along together, and with Katherine perhaps all would be well for the future.

I don't know whether it could be called a love letter or not, but that night I tried to tell Katherine just what was in my mind and what she meant to me. I asked her to answer at once, and I would come back to Hutchinson. I waited two long days, and then came back the letter. All it said was, " Come back, we want you. Love. Katherine."

I thought we should have a real honeymoon, and told Katherine we would go to California and the Pacific Coast. She was opposed to this, as it would cost too much; we had to buy that self-feeding press and could not spare the money. She suggested that we drive to Niagara Falls. We could travel a hundred miles or so a day and stop at hotels at night. She had always wanted to see Niagara Falls. She knew there were many other places, but from girlhood she had dreamed of the Falls, and if we were to go any place, that is where it should be.

I wanted only a small wedding, so did Katherine, but the preachers voted against it. It was the one big opportunity, so they proposed a wedding on the lawn of the church, and everybody was invited. As we had gone to the Presbyterian church I wanted the Presbyterian minister to perform the ceremony, but mother claimed to be an Episcopalian, so to please her the Episcopal minister performed the ceremony, with every other preacher, including the Catholic priest, there. As we left in our car I noticed the priest make a motion which seemed like the sign of the cross, and his lips moved. Was he giving us his blessing? I felt that he was, and that we were leaving behind us friends who wished us happiness.

All wedding trips must come to an end, and so did Katherine's and mine. When she saw the Falls, she seemed to be in raptures. " My dreams have come true," she said. " I am now ready to go back with you to dear daddy and the *Herald*."

We did not suspect what was coming to us on our return and so were unprepared for it. We did not write when we would return, and so, unannounced, the faithful Ford brought us home, back to our labors, perhaps to troubles and disappointments. But it was not of these that we were thinking as we drove up to the house. Mr. Wicks was surprised at our arrival, and scolded us for not telling him when we would come. But he returned Katherine's embrace, and in his eye I saw just the least suggestion of a little tear, but also a twinkle.

He said he had left something at the office, and had to go downtown. We thought nothing of it and were soon busy unpacking and getting out the many little articles we had bought for our home while away. There were some things for dad, as I now called Mr. Wicks, as this was Katherine's way of speaking about him, and I fell into her way very easily. He was indeed another dad to me. I had plenty. There was my own father, Dad Slaw and Dad Wicks.

Busy in unpacking, we were startled by the most terrific noise. I thought a cyclone had hit the Ford, and that all the tin cans in the world had been blown up. Horns, whistles, tin cans rattling, and every other conceivable thing that could make a noise seemed to be in use. The gang was giving us a charivari, our welcome back to Hutchinson, back into the hearts of the people. They took this way of telling what they thought of us. With my arm around Katherine we went out on the porch. The noise became louder than ever, but finally stopped. I could hardly speak, but I managed to say how glad we were to get back, and that we thanked them for their welcome. Dad Wicks then appeared with candy and oranges and cigars, and after he had treated everybody the crowd gave a farewell whoop and went out into the night.

The next day I went down to the office. Most all of the men of the town came to see me and said how much better the *Herald* had been while I was away. When was I going away again? I knew it was all good-natured banter, because

men only said such things to men they liked. It is man's way of saying how one is really missed. I knew by this that I had really made a success, that Hutchinson had adopted me as her own, and that years would come and years would go, and we would go on together. There was yet work to do. Hutchinson must not stand still. With the right kind of spirit and enthusiasm we could all help to put it over.

About five o'clock I was surprised to find standing in the door Dad Slaw. It was nearly the acme of my happiness for the day, then I saw my father, and last but not least, bluff old Pete Wiser. I hardly knew just what to do. I shook hands with one and then with another, slapped first one and then another on the back, and cussed them and they cussed me — especially Pete. It was a real greeting between men.

"Come on, Richard," father said, "we had better all go over to the house. Your mother is there; she couldn't wait until she saw Katherine. We will all have to help to get supper, as Katherine said we must eat there."

"How come that you are all here now?" I finally managed to say.

"Oh, a little birdie told us you were in town," Pete put in.

Then I turned to Dad Wicks. So it was he who had sent a wire that I was home. He did it while he was gone last night, and he also tipped off the gang we were home. I looked him in the eye, and he turned away to laugh. He was guilty all right, and I was just going to wait until the time I would get even. If it took ten years, I would get even! Need I tell of the happy reunion, how the toasts shot around the table, and how the hours sped during the evening?

Before going to the hotel, Dad Slaw got to talking with Pete Wiser and myself. "You know, Pete," he said, "the success of this young fellow here is just another confirmation of the theory that I have been following now for years."

"Well, I don't know what that theory is," said Pete, "but whatever it is, it must be a good one."

"It certainly is," Dad Slaw continued. "I have seen it proved time after time. There is the case at Rutland. I was exactly right, and now seeing Mrs. Mathews over there and knowing all the facts, I have further proof that my theory is correct."

"Say, what is this wonderful theory," I put in, "that you have been talking so much about? Come out with it now, and tell us."

"Well," he said laughingly, "I have always said that no man could make a success of a country newspaper, and I hold to it."

"But I have made a success, haven't I?"

"Not alone," he said, and he pointed to Katherine. "She helped. It always takes a good woman to help any man make a success of a country newspaper, and with that little woman over there looking after you and brother Wicks, and you doing just as she says, you both will now be successes."

NEWSPAPER ARCHITECTURE IN AUSTRALIA

Modern architecture in Melbourne, Australia, is now being further adorned by the splendid new building in course of erection for the *Argus* and the *Australasian*. Provision is made in the new building for superimposed unit-type presses, but the layout will be arranged so that, if required, the ground floor unit-type may later be adopted without structural alterations. The steel and concrete work has already been commenced. It is expected that the whole structure will be completed in about two years. The frontage to Elizabeth street, one of the main business streets of Melbourne, is 212 feet and the depth is 100 feet. The cornice of the main block will be 116 feet above the footpath, and the tower will rise to a height of 225 feet.

The designs provide for a six-story steel-framed building, stone and stucco faced, with concrete floors, in the Renaissance style. A portion of the Elizabeth street frontage will be carried out as an "order" with classic entablature and Attic finish. This order, supported on white stone columns 34 feet from base to cap, will project beyond the face of the building, so that a shadow effect may be obtained along the main facade. The window plan on the "depth" side facing Latrobe street will correspond with that of the main facade, except that the portion carrying the tower will be but sparsely pierced with window openings. The lower portion of the tower will have an order of detached columns with an entablature surmounted by large clock dials shadowed by projecting pediments. The



Example of Australian Newspaper Architecture

tower will terminate with a copper-covered cupola, which will be flood-lighted. Chemical treatment will give the metal a mellow green hue.

The main entrance, which will be directly beneath the tower, will give access to the vestibule and the public hall. The hall, which will be 30 feet in height, will have paneled walls and a marble dado. The main stairway will open from this chamber. The mezzanine gallery, to be reached from the first landing of the stairway, will overlook the vestibule and hall. From this will run another gallery surrounding the machine room. From this gallery a comprehensive general view of all the printing presses will be obtained.

The managerial and business departments will be on the second floor, and on various floors above this accommodation for the editorial, reporting, composing room and artists of the two papers will be provided. On the upper floors will be conference and lecture halls, dining room, kitchen and general offices. Access to the various floors will be by the stairway before referred to, and also by two passenger and four service elevators.

As designed the building will receive direct light from three sides, hence it has been unnecessary to sacrifice valuable space to light courts. There is, indeed, but one of these courts, and it has been carried down only to the second floor. Special attention has been given to soundproof qualities so that those working in the literary and clerical departments will not be disturbed by the noise of the machinery. So far as is humanly possible the new building will be made fireproof, for apart from such fittings as doors, etc., the structure will be composed entirely of concrete, brick, stone or marble.

LIKE words, type stands between the reader and the thought, and in proportion to its effectiveness makes for clarity and precision.— *Richard B. Franken.*

COST AND METHOD

By MARTIN HEIR
Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON NO. 2

THE PRINTING ESTIMATOR MUST KNOW PRODUCTION POSSIBILITIES.— Up to the time of the World's Fair in Chicago in 1893, and the years immediately following, all type in the United States was set by hand, except in two or three newspaper offices in New York and Chicago. The general rule then was that a good "typesetter" could set and correct two galleys of leaded brevier and two and one-half galleys of long primer or small pica, newspaper measure, in a day of ten hours, including distribution, the distribution requiring two hours of the ten. A twenty-two inch galley of brevier (eight-point) contains 3,860 ems, of long primer (ten-point) 2,471 ems, and of small pica (eleven-point) 2,041 ems. In other words, about 1,000 ems of eight-point, 770 ems of ten-point, and 630 ems of eleven-point could be set in an hour. Although this stage, happily, has passed more or less, it is nevertheless a matter of some importance because it shows the relation of distribution to composition.

But bear in mind that speed in typesetting and distribution then was an art acquired through daily practice and the exigencies involved. No office, newspaper or job, had more materials than necessary, and piecework prevailed everywhere. If a typesetter wanted enough material (type and leads) for a day's work, the essential requirement was speed in distribution. If he was a better typesetter than distributor, he lost out because he would not have the necessary materials to fill out the day; if he was not accurate in his distribution, he again lost out, as too much of his time would be required in correcting errors. And the faster he could set the type, the better off he would be, as he would have a better chance to get at any possible "phat" which might happen to come around at any time. Today there are no such incentives to speed, and fast typesetting has become a lost art. The typesetting machines are relied on to furnish the bigger part of the composition, either through machines in the plant or through the trade plant. If, however, it should be found necessary to set a stickful or two by hand, the following production possibilities may be depended on: Six-point, 900 ems an hour; eight-point, 800 ems; ten-point, 650 ems. How to measure composition —that is, how to find the correct number of ems contained in any piece of composition in any given type size and measure —will be discussed in a later lesson.

It is advisable, however, that the printing estimator keep his own production records whenever possible; the estimator worth his salt will try to do so in every instance. Average production records, where correctly gathered, are a great help; but nevertheless they are just *average*. Many things of which neither the estimator nor any one else has any definite knowledge may have interfered. He may find it necessary to average his own records, but in such cases he is on the ground to investigate if anything is out of the ordinary.

And every estimate should be closely compared with these records. This is so much more important because of the many leaks in the printing business, insignificant in themselves, maybe, but costly in the aggregate. The estimator may feel reasonably sure he has estimated ample time for each operation, still when the job is finished he may find that the time required exceeded the estimated time by many hours or units. There are many reasons for this discrepancy. In the first place, he is dealing with the human factor — the most unreliable factor in industry. The very word "human" presupposes a material difference from anything mechanical. A machine may be made to produce at a certain rate day out and day in; a human being won't.

Then there are such physical leaks as insufficient materials and antiquated storage facilities, with consequent loss of time in hunting sorts or forms; another leak is excessive use of string in tying up pages.

The modern storage systems are composed of numbered cabinets with galleys big enough to hold a single form. When the form is made up and a proof taken, the form is put away in the cabinet on the galley on which the proof was taken, the number of the cabinet and the galley being marked on the proof; for instance, A-34 means that the form is located on galley 34 in cabinet A. The form remains in that position until it is finally disposed of. When the proof comes back for correction or for lockup the form is located without loss of time. The reason for only one form on the galley is that the form can be taken from the cabinet on the galley without lifting, thus with a saving of time.

The hunting of sorts is the bugbear of the printing office; it kills more time than all other leaks combined. It can be avoided only by an ample supply of materials, either by purchase or distribution. An up-to-date superintendent will plan his work ahead from day to day, making it a point to have the dead stone cleared every afternoon so that the materials are on hand for the next day's work.

Leaks of this kind will be found in every department; for instance, shortage of mats and spacebands on the slugcasting machines. It is not to be expected that the operator can make speed when he has to wait for a line to be distributed before he can fill the next line. Each machine should also be provided with a set of twelve and six point quads for justification purposes. This not only increases the production of the machine but it also affords the only means of accurate indention where

more than one size of type is used in the same page. Any operator will readily understand what it will mean in increased production when he can fill out his quad lines in six and eight point composition with twelve-point quads.

The same principle holds good in all leader work and where line dashes are used to any extent, as for instance in order blanks and shop forms. When working on six-point leader work twenty or more ems wide, more than one-third of the time required can be saved by the use of leaders made on a twelve-point body.

The avoidable leaks in the pressroom are: Waiting for form, for stock, for ink, for O. K., and the use of poor rollers. If the superintendent or foreman is on the job these leaks need not occur to any considerable extent.

It would be an injustice to blame the estimator for overlooking things of this sort in his estimates; it is mentioned here simply because it has many a time turned what seemed to be profitable jobs to a decided loss, and for the sole purpose of calling attention to such possibilities.

Reliable cost records show that the average letterhead of four or five lines, noteheads, billheads, etc., can be set up, proofed and glanced through for typographical errors in one hour; envelopes, corner cards of three or four lines, .3 hour; envelopes addressed but without corner cards, .5 hour; business cards, 1 hour; shipping tags, .5 hour; blotters, 3¾ by 9¼, with rule border, 1.6 hours; order blanks, invoices or factory forms, 5½ by 8½, or 7 by 8½, 1.5 hours; 8½ by 11, or 8½ by 14, 2.5 hours.

Illustrations in catalogue work should be charged at the regular composition rate, if part of a page. For full-page illustrations with one-line caption charge $1.50. For half or full page electros without captions charge $1 each, to take care of proofing and other incidentals. Charge blank pages at straight composition rates except in forms made up on patent bases.

Display composition may be divided into eight or more classes. Here we shall discuss eight classes.

Class A.—Very open display, containing one or two lines smaller than twelve-point, the rest fourteen, eighteen or twenty-four point. Measure as twelve-point and charge at the rate of one hour for each 2,000 twelve-point ems. This class consists of dodgers or handbills, full-page newspaper advertisements, factory blanks with down rules but without box heads, etc.

Class B.— Open display, such as title and cover pages, etc., not containing more than two lines of eight-point; full and half page magazine advertisements, etc. Measure as twelve-point and charge at the rate of one hour for each 1,000 twelve-point ems.

Class C.— Open display with the body in fourteen or eighteen point; also newspaper advertisements two columns wide and from six to twelve inches deep, quarter-page magazine advertisements with not more than two lines of six-point, etc. Measure as twelve-point and charge at the rate of one and one-half hours for each 1,000 twelve-point ems.

Class D.— Medium display, such as letterheads, billheads, factory blanks with columns and down rules; jobs in which twelve-point predominates, containing cuts with one or two line six-point captions; advertisements set mostly in twelve-point and with ruled panels or borders; blotters, broadsides, etc. Measure as twelve-point and charge at the rate of two hours for each 1,000 twelve-point ems.

Class E.— Medium display, such as business cards, greeting cards, invitations, newspaper advertisements in double columns from three to six inches deep, magazine advertisements two and three inches deep, noteheads, ruled statements without foundry rules, etc. Measure as twelve-point and charge at the rate of two and one-half hours for each 1,000 twelve-point ems.

Class F.—Advertisements, circulars or displayed catalogue pages, where the body type used is ten-point; convention or concert programs; meal tickets with figures in panels on all sides, etc. Measure as twelve-point and charge at the rate of three hours for each 1,000 twelve-point ems.

Class G.—Advertisements, circulars or displayed catalogue pages, where the body type used is eight-point with an occasional line of six-point; letterheads with a number of six-point lines, etc. Measure as twelve-point and charge at the rate of three and a half hours for each 1,000 twelve-point ems.

Class H.— Book headings with body in six-point and adjusted to columns eighteen points to six picas wide; index cards with columns two picas wide, with cross and down rules; one-half or one-inch single advertisements with rule borders and six-point as the body type; noteheads with a number of six-point lines, etc. Measure as twelve-point and charge at the rate of four and one-half hours for each 1,000 twelve-point ems.

In estimating printing one of the most common faults of the estimator is to overestimate output of men or machines. Every printing estimator seems to have his own notion as to what can be produced in his shop, in most cases varying enough to bring disastrous results by losing either the job or the profit. If you are fortunate enough to have a man that can produce twice as much as another, common sense should dictate that you should cash in on this advantage. The rates mentioned in this series of lessons have been figured with this aim in view.

As far as display composition is concerned, first find the class to which it belongs, then the number of twelve-point ems by multiplying depth by width; for instance, a page 25 by 40 contains 1,000 ems because 25 by 40 = 1,000; then multiply by the rate of the class.

MACHINE COMPOSITION

The claim has been frequently made that 3,000 ems an hour is a fair average on a slugcasting machine. This is pure nonsense, to say the least. The average is nearer 4,000 ems; the better grade of operators are producing 4,500 to 5,000 ems an hour, and 6,000 is within possibility. This, however does not mean that these productions can be maintained if the machines are not given a chance to produce; as, for instance, where the "takes" are short and changing of magazines is frequent. It should also be borne in mind that the later model machines are built more for utility than for speed. Consequently the operators can not be blamed if less type is produced.

The slugcasting machines can be worked to best advantage on the following measures: Six-point, from thirteen to twenty ems; eight-point, from fourteen to twenty-one ems; ten-point, from sixteen to twenty-three ems; all other measures are more or less objectionable, either because of hand spacing or because of shortage of mats and spacebands. Wherever piecework prevails, the union rule is that no line shall be measured at less than twenty ems of the type set. It seems that whatever is fair for the workman must also be fair for the employer — another point for the estimator to bear in mind. When the slug cast is larger than the body, the advantage is with the men or the employer, also according to union rules — that is, slugs are measured as if solid.

Price-and-a-half matter. All leader work containing one column of figures is classed as price-and-a-half matter; that is, figured at fifty per cent more than ordinary straight matter. So also is matter with stated indention on both ends of the slug, and matter more than thirty picas wide. This includes butted slugs as well as matter cast in the wide molds. The possible exception is typewriter type. Catalogue work is usually figured at this price. So are jobs set in all italics or in all bold face; lines quadded out in the center, type-lining at ends; matter containing roman and italics or roman and bold face in every other line, and rush jobs which must be given preference over other jobs.

Double-price matter. All tabular work with two or more columns of figures, with or without box headings, is double-price matter. When, as in price lists, time tables, etc., characters not in the magazine are used, such as fractions, daggers, etc., a charge of fifty ems should be made for each character inserted. Other double-price matter are lines set in all caps., small caps., or caps. and small caps., lines containing roman, italics and bold face or small caps.; numbered lines; counted lines; running heads with folios; centered lines; matter with varying indentions; foreign languages (French, German, Spanish, Italian, etc.).

Objectionable matter. Medical, chemical, botanical or other composition of a scientific character is considered objectionable, because of the use of unfamiliar words or terms. So also is composition in dialect, and all composition containing many names and figures. At least twenty-five per cent over the regular price should be added for such matter.

MAKEUP

Straight slug composition where no headings, folios or footnotes are hand-set, or where no inserts are used, but requiring tie-up and proofing, .1 hour for each page for type pages 5 by 7 or smaller.

Monotype or hand composition of the same kind and size, .15 hour a page.

Slug composition of the same size pages requiring one or two hand-set lines, adjusting of cuts or trimming of slugs, .3 hour a page.

Ordinary catalogue pages of the same size, .4 hour a page.

Straight slug composition in pages 7 by 10, requiring assembling of butted lines, trimming of slugs and one or two hand-set lines, .6 hour a page.

The same size pages in ordinary catalogue work, requiring adjustment of two or three cuts, two or three hand-set lines, and assembling of two or three type faces, .8 hour a page.

Catalogue pages of the same kind or composition of a like nature in pages 8 by 11, requiring rule or other border, 1 hour a page.

Catalogue pages of the same size, with rule border and containing six to twelve cuts with slug captions or description and one or two hand-set lines, 1.3 hours a page.

Catalogue pages of the same size with border and six or eight hand-set lines, requiring cutting of slugs to different measures and adjusting of cuts, 1.5 hours a page.

Catalogue pages not to exceed 7½ by 10½ where box headings have to be made, slugs cut and adjusted, six to nine cuts adjusted with captions or descriptions, two or three hand-set lines and rule borders, 2 hours a page.

Straight-matter slug composition made up into larger pages, 200 square inches an hour; tabular matter with adjustments, 125 square inches; straight matter with two or three hand-set lines, 100 square inches; slug composition requiring cutting of slugs for initials or other adjustments, 75 to 90 square inches.

How Do They Do It?

This is the question asked us by a correspondent in St. Louis. At the same time he sent us the specifications for a sixty-four page constitution, 3½ by 5½, printed 1,000 copies on Union Watermarked M. F. book, basis 25 by 38 — 50, with 65-pound Daffodil cover, and about 45,000 ems of machine composition. This book was sold at $87, while in the competition there was a figure submitted at $202, or nearly three times as much as the book was sold for. "How do they do it?"

In the Cost and Method department of THE INLAND PRINTER for November, under the heading "How to Estimate Printing," we partly explained the phenomenon of printers who know their costs, yet sell below these costs to keep their plants at a high degree of productivity. Whether this is the reason this St. Louis printer accepted this order at about two-fifths of what it should have sold for, we do not know; we are rather inclined to believe that he knew neither his costs nor the production possibilities of his shop. Strange as it may seem, there are still thousands of printers who do not know how to estimate the simplest piece of printing. It is for this reason that we are hammering at you with estimating information from month to month. We are firmly convinced that the printer who sells his goods below cost of production, either because of ignorance or because of greed, is an enemy of the industry and of society as well. If his shortcomings are caused by ignorance, we will do what we can to set him right.

In submitting our estimate to our correspondent, we wrote him as follows:

"The book evidently can be printed to the best advantage on a sheet 32 by 44, which will give two books to each sheet — therefore 500 sheets will give 1,000 books. Add to that about ten per cent for spoilage and overs, and you will find that you need about seventy-eight pounds of stock, which at a price of 12½ cents a pound equals $9.75 for the lot. You can get sixteen covers out of a sheet 23 by 33, which means you would need seventy sheets or about sixteen pounds of the stock, allowing ample for spoilage and overs, which at 18¼ cents a pound, plus twenty-five per cent for broken lots, would amount to $3.65.

"As you state there will be about 45,000 ems of composition the composition evidently is eight-point and the type page 15 by 27. As this is the easiest measure to set on a slugcasting machine and also one of the easiest type pages to make up, we figure the composition at $1 a 1,000 ems and the makeup at seven hours, which should give ample time for finishing the job. We do not have the St. Louis hour costs at hand; we are figuring on an average of $3.50 an hour for hand composition. We also figure that the title page and the cover page must be set up, for which we allow 1.4 hours, or one hour for the setting of the title page and .4 hour for the putting in of a parallel border for the cover page. All the other items are specified below:

Stock:	
32 by 44 — 74, Union Watermarked M. F. book, 78 pounds, at 12.5 cents	$ 9.75
70 sheets Daffodil cover, light weight, 16 pounds, at 18.25 cents, plus 25 per cent for broken package	3.65
Handling, 10 per cent of stock price	1.35
Composition:	
Machine, 45.000 ems, at $1	45.00
Makeup, 7 hours, at $3.50	24.50
Title and cover pages, 1.4 hours	4.90
Lockup, inside, one 64, 4.5 hours	15.75
Cover, .3 hour	1.05
Presswork:	
Inside — makeready, 3.5 hours, at $4	14.00
Running, 1.2 hours	4.80
Cover — makeready, .3 hour, at $2	.60
Running, 1 hour	2.00
Ink, 3 pounds, at 33 cents	1.00
Cutting cover stock, .4 hour, at $2.20	.88
Bindery, folding, 4 hours, at 90 cents	3.60
Inserting, 2 hours	1.80
Stitching, 1.4 hours, at $2.40	3.36
Trimming, 1 hour	2.20
Packing and delivery	1.00
Total cost	$141.19
Profit, 25 per cent	35.30
	$176.49

We have purposely figured two items in this estimate below the actual production cost. Our purpose in this case is to invite criticism. We know that if we state a case wrongly, some one will see it and come back at us. Thus we may obtain the viewpoint of a number of our readers and still further help to educate the masses. Therefore, let's hear from you: What is the correct price of this job?

What Might Have Been

William Andrews was the new purchasing agent of the World Steel Products Corporation. Ordinarily, any one in our business life with the given name William would be dubbed with the cognomen Will or plain Billy. Not so with Mr. Andrews. Whenever he was addressed it was either as Mr. Andrews or as William, probably out of respect for his importance or in deference to his dignity. Consequently we shall follow the general order.

When Mr. Andrews was appointed purchasing agent for the great corporation, he at once settled down to the task of correcting his predecessor's shortcomings. What sins of omission and commission this individual had not committed could hardly be mentioned. Especially was this so in his purchases of printing. He had actually bought thousands of dollars' worth of printing without asking more than two or three printers to bid on the jobs — an unpardonable sin, according to Mr. Andrews; a sin he would strive to distance by a safe margin.

Therefore, when the big order for the yearly catalogue came down from the advertising department, Mr. Andrews thought he saw his chance. He knew little or nothing of the printers of the town, but from the classified section of the telephone directory he selected twenty names of printers, generally following the tip given him by the black-face type in which some of the names had been set. To these twenty printers he sent a nicely typed and finely phrased letter, stating that the World Steel Products Corporation was in the market for bids on a 320-page catalogue in colors, with price lists and envelopes, and invited them to submit bids, closing the screed with the following admonition: "This is a strictly competitive job. The lowest price wins. Be sure you take this into consideration." That somebody had printed the catalogue before and probably had the bigger part of the type standing evidently did not enter his mind. Bright and early the next day twelve anxious printers crowded the information desk of the World Steel Products Corporation, using all kinds of tricks to be the first to divert the attention of the hand-painted doll there from her mirror and morning paper. Six others had notified Mr. Andrews by mail that they were not interested because they were not equipped to handle jobs of the sort; the remaining two had positively refused to submit bids under the conditions stipulated in the letter, informing Mr. Andrews that they produced the better grade of printing on orders and could not afford to be classed among those having the reputation of being cheap printers.

Finally Mr. Andrews appeared on the scene and admitted the printers one by one, giving each one specifications and instructions as to the bids wanted. It was long past five in the afternoon when the last one finally emerged from his office.

When the bids came in the lowest was $600 below the price paid for the same catalogue the year before, and Mr. Andrews was elated. "See," he approached the manager of the corporation, "what a little common-sense astuteness will do. Six hundred dollars saved already."

"Yes," said the manager, "I hope you will find it so."

Within a week a representative of the Goodwill Printing Company called on the manager. "I understand," he said, "that the contract has been let for the printing of this year's catalogue. Why were we not asked to bid? We have been led to understand that our work for you has been satisfactory in every respect. We have printed the catalogue for the last five years and have all the type standing and could probably have saved you some money."

"And you were not asked to bid?" the manager queried.

"No, we just found out today that the contract had been let."

"I'm sorry," the manager said. "But as the contract has been let, I can't see that there is anything to do. You know it is the policy of this corporation never to interfere with the department heads." Nevertheless, he made a mental note of what the Goodwill Printing Company's man told him.

When the catalogue finally was delivered and a copy placed on the manager's desk, he examined it very closely. Each page was given a very close scrutiny. Then the manager sent for Mr. Andrews.

"How much did you say you saved on the printing of this catalogue?" he asked.

"About six hundred dollars. Not quite, however; the printer has tacked on a number of extras that we did not think of when the contract was let."

"You mean *you* didn't think of it. Did you ever get a shave in a 10-cent barber shop — those shops where they just shave you, wipe off the lather and you are done? No? You ought to try it once. It sounds like a big saving to get a shave for 10 cents nowadays; but it isn't. You get more for your money with the 25-cent shave. How much time did you spend on each printer in this case — dictating letters, giving instructions, examining bids, etc.?"

"Why," said Mr. Andrews, "I don't know. I did not keep track of the time. There were quite a few hours, however."

"Let's make a guess," said the manager. "You picked the addresses from the telephone directory. That took some time. You dictated the letter and had to read and sign twenty copies. Then you spent a day giving instructions, and two or more days examining the bids and the samples and dummies that were submitted to you."

"Yes, all of that," agreed Mr. Andrews.

"Then you conferred with the advertising manager a number of times, and also notified the unsuccessful bidders. All in all, I believe you must have spent at least a week of your own time, possibly a day or more of the advertising manager's time, besides the time of clerks and stenographers. Roughly I would say that this has cost us at least $250. But this is only a small matter. Didn't you stop to consider that somebody must have printed this catalogue before and probably had some of the type matter standing? They did, and there would have been a bigger saving on this item alone than what you saved on the whole transaction, without any loss of your time. Then look at the printing of this catalogue! In every case where type has been set around cuts, words are either letter-spaced or else the spacing is too wide. It looks horrid. Then the stock is not by far so good as that of last year's catalogue. It looks flat. The cuts have not been given proper makeready and the printing looks cheap. It's a poor bargain all the way through. And then look at this! Here is an item stating that our best tool steel contains 90.% carbon. Have you ever heard anything like it? It's probably the fault of the copy-reader of the advertising department; but any good proofreader would have caught the error and called our attention to it. Did you ever stop to consider that you get only what you pay for in this world? We have learned by experience that bargain hunting is a waste of time — and worse, as no one is giving anything away. We can't, of course, afford to send out this catalogue, as it probably would decrease our sales rather than increase them; have it destroyed, every copy, and mail an order to the Goodwill Printing Company for the printing of a new lot. And when you have done this, you may hand in your resignation."

Yes, this is what might have been; but it was not. It was only a pleasant Hallowe'en dream.



He is a clever man, my printer, whom I discovered several years ago, and whom I have insisted upon sticking to ever since. They say, "He is a little dearer." "Well," I answer, "ought he not to be, being considerably better?"—*Thomas Carlyle.*

A Little Flyer in Blotters

By Koert H. Bergen

"WELL, how did you enjoy the picture shows today?" asked my employer, by way of greeting when I turned in my portfolio at the close of a most trying day which I had spent in making a number of non-productive calls, conscientiously endeavoring to bring in printing orders, a trying day made more so by the cold, blustering weather. "Honest, boss, I've been working," I defended, "but that's about all the good it did. You see, it's so beastly snowy and sloppy and everybody is so out of sorts . . ."

"Including yourself," said he. "I know it's hard picking this time of the year, but the business is there just the same as if the weather were bright and clear. There have been half a dozen orders telephoned in today that you are largely responsible for, and I'm glad to give you credit for them. But the thing I want you to do is to go out and sell something — make business, create orders. We've got to have something to keep the presses moving and the compositors busy."

My hand fell on a blotter on his desk. "How about these — can you supply them?"

"We can supply anything and everything — except certain lines of books."

The next morning I started out with a line of blotters — gorgeous, plain, fancy, unique. About a block down street I came to one of the most popular cafeterias in the city. They had leased the building next door and were tearing out the walls preparatory to occupying both places. "They have awful crowds — but can they fill all this space with customers?" I mused. Then a happy thought struck me. I went into the cafeteria and called for one of the proprietors with whom I was acquainted.

"Mr. Bird," I began, "you have enormous crowds here — you've caught me by the sleeve and kept me from going out a dozen times when I feared I couldn't be served. But do you think you turn away enough people to fill that new room?"

By the serious look that came to his face I could tell he had the same doubts, though it was plain that their former space had been wholly inadequate. "Oh, sure we can," he laughed. "There'll probably be plenty of seats, but we'll get enough business."

"You are undertaking a big task to practically double your patronage," I suggested. "You can't improve the service to any great extent and I can think of only one thing you can do that will bring you the necessary patronage in a short time."

"What's that?" he asked so eagerly that I knew he had been trying to conceal a worry.

"Judicious advertising."

"Oh, we carry an advertisement in the *Post* and the *News* every Sunday."

"I know you do. If you went bear hunting would you point a shotgun at the bear, shut your eyes and fire both barrels of birdshot, or would you carry a high-powered rifle with long-range sights?"

He caught the point at once. "There's the *Post* building just across the street," I went on. "Down on the corner is another skyscraper. Each of these buildings houses probably a thousand people and two-thirds of them lunch in cafeterias and restaurants. The business belongs to you; how much of it are you getting?"

I paused for a minute to let the fact sink home. "Now, Mr. Bird, a *blotter* would be before the eyes of those people just before lunch time. A distinctive piece of work in color on enameled stock would make the proper appeal to put your trays in their hands. That would certainly bring the crowd for the lunch hour. Now as to dinner, what do you think of this?"

And I unfolded an extemporaneous plan which pleased him as much as it elated me. The result of it was that I left with his order for ten thousand enameled blotters in two colors. He asked me to prepare copy for the series, stating that the best Sunday dinner my wife and I could order would be "on him."

The copy used for the first of the series was as follows:

ALMOST AS NEAR AS THE ELEVATOR

THE NEW CAFETERIA

SAME LOCATION

Music

BETTER SERVICE, MORE ROOM, SAME QUALITY

The dinner crowd was my concern. Although one of the best orchestras in the city played at that time and the business was fairly satisfactory, yet the crowd was considerably less than at noon. And I feared that with the increased capacity of the restaurant the difference would be more noticeable. Accordingly, I worked out a plan which, though perhaps a little slow in gaining momentum, eventually proved its worth.

This, I believe, was the cause of many a good wife and mother spending in rest and entertainment an evening that otherwise might have been spent close to skillet and dishpan. This form was a seven thousand order, the black running the same all the way through. The red form, in which was included the name of the star and play, was run in thousand lots each week as the pictures at the different theaters changed.

Give the Wife and Youngsters a Treat Tonight

Dinner at

THE NEW CAFETERIA

ORCHESTRA 5:30 *to* 8.00

and See a Good Photoplay

Paramount	Majestic	Orpheum
MARY PICKFORD	CHARLIE CHAPLIN	WILLIAM HART
in "Pollyanna"	in "Pay Day"	in "Robbery"

This was not the only order I received. If the plan was good for this establishment it should prove of value to others. So I called on every cafeteria in our little city which I thought could make a play for certain trade. And with a few variations I worked the same plan. The day netted orders for a total of forty-one thousand blotters, most of them in color. When I turned in at the office that night my employer was all smiles.

"Well, boy," he said, "I won't be very hard on you if you went to picture shows today. Of course, if you got anything we can use it, but look here —" And he showed me a railroad job that would keep our little plant busy for several weeks. But he was not angry when I turned in the orders I had taken.

The Manufacture and Use of Printed Cartons

By Charles W. Geiger

THE printed paper box and carton has done much that contributes directly to the prosperity of California. Very appropriately at this time, when the advertising of San Francisco and California is uppermost in the minds of all loyal Californians, it will be of interest to mention the very positive and far-reaching advertising value of the printed paper boxes and cartons. A tremendous number of cartons, carrying California products and bearing a message of California's soil possibilities, are distributed throughout the world each year. It would not be far wrong to say that during the period of the last five years practically every one of the 23,000,000 families in the United States, and at least each country in the world, has received a message from California in the form of a printed carton of a California product, and most of these persons have been reached many times during that period.

About 1874 we commenced canning fruit in California — the surplus over what we could not ship green. When, within a few years, the canned goods supply exceeded the demand the process of drying the fruit was taken up, and soon rose to unexpected figures, due to the superior quality caused by our beautiful California sunshine, which did away with the artificial dryer.

Of course, in the beginning, say in the early eighties, the growers used the only known and available means of packing, namely, bags and wooden boxes. This, however, had the disadvantage of not identifying any particular grower, so the sacks largely went out of fashion and the wooden boxes were more or less ornamented with fancy papers and colored labels showing brand, packer's name and location. But few families would buy a twenty-five or fifty pound box, so the contents of these boxes were necessarily emptied by the grocer, either by hand or by a scoop, in neither case adding to the ultimate consumer's appetite. In the early nineties the trade began to drift more and more into the use of paper cartons. Today

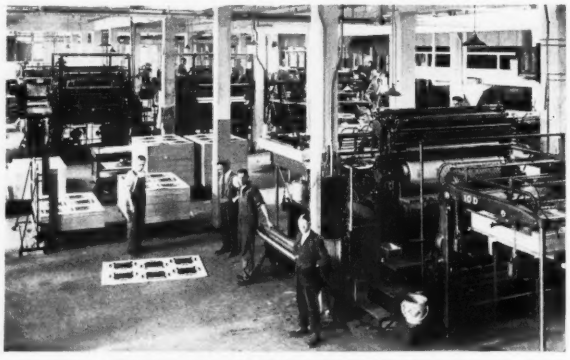


Automatic Gluing Machines, Schmidt Lithographing Company

about fifty-two per cent of the total production of California is reaching the consumer in the more attractive paper cartons of one, two or five pounds each — to please the housewife. At the present time the trade is increasing heavily in dried fruit cartons, particularly of apples, apricots, dates, figs, pears, prunes, vegetables and, last but not least, raisins. All kinds of cereals are being packed in millions of cartons every year.

No advertising medium reaches more people. The millions of packages of California's delicious food products, which have been consumed throughout the world by all classes, have influenced many people to pick out California, "the land of opportunity," as their future home. The carton bearing a single appropriate brand name and adopted for the bulk of a commodity produced in a certain district, and in many cases throughout the entire state, has demonstrated to producers or growers the value of coöperation and has stamped out rivalry and contributed materially to the progress of that industry.

As a result of the great demand for the printed paper box and carton a large number of modern plants are now kept busy throughout the state manufacturing and printing these articles. One of the largest and probably the first concern in San Francisco to engage in this business was the Schmidt Lithograph



Offset Pressroom, Schmidt Lithographing Company

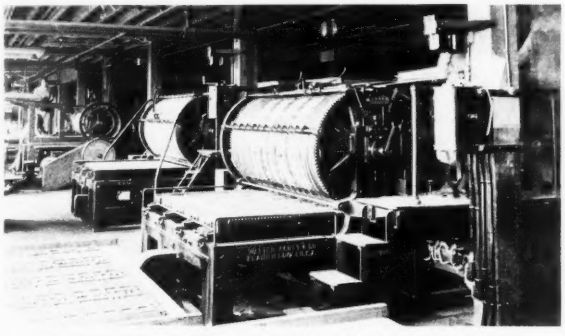
Company, which was founded by Max Schmidt in the early seventies. At the present time there are fifty-four presses of various types in the pressroom, each machine being driven by an individual electric motor. The raw material, such as paper and boxboard, is received direct from railroad cars. The paper seasoning department occupies a mezzanine floor over the pressroom, fans for seasoning the paper being moved back and forth automatically. The varnish department is located on the third floor. Varnished labels and cartons are steadily gaining in favor, the advantage being that varnish brings out the color and protects the label against moisture. In this department there are two machines for varnishing cartons and labels, each machine having a capacity of varnishing 9,000 sheets in eight hours. The dryers are each 100 feet in length, the proper temperature being provided by means of steam coils. Oil varnish is carried in a tank of fifty gallons capacity located in the basement and pumped to the varnish department by a Bowser oil pump.

The bindery and cutting departments are on the third floor. After being cut the labels are sorted, counted and packed in lots of 1,000. Four modern gluing machines are installed on this floor, giving a capacity of about 150,000 cartons an hour. A National binding machine is used in packing cartons in cardboard boxes for shipment. In the binding and cutting room there is a small steel die department for small die-cut labels.

One interesting feature of the Schmidt factory is the ink plant, where all ink used in the establishment is manufactured. There are two mixers, one having a capacity of mixing a batch of 85 pounds of dry color and the other 185 pounds of wet color. There are five grinders, all electrically driven. In connection with the ink plant there is a fireproof oil-room built of concrete and separated from the ink plant by means of a fire door. In this oil-room there are metal tanks for various kinds of oils, such as auto oil, boiled linseed oil, three grades of varnish, machine oil, coal oil and mixed oil. These tanks are

supplied by means of four-inch pipes leading from the mezzanine floor directly over the oil-room. There is a special skid over the mezzanine floor by means of which the oil is delivered directly from barrel to the tank through four-inch pipes. On the mezzanine floor there are also numerous racks for the storage of dry color in buckets.

A complete machine and woodworking shop where all repairs are made on plant and equipment and where new ideas are carried out is also operated. The machine shop is equipped with drill press, lathes and portable welding equipment. A laundry operates exclusively for washing rags. The rags are gathered up by the wipers daily and placed in metal cans, which are stored on the outside of the building to eliminate all fire hazards. The laundry equipment includes one steel centrifugal machine, one steel washing machine and one steel dryer, all electrically driven.



Cutting and Creasing Presses, Traung Label & Lithograph Company

Two steel tanks on the roof of the building supply water for the automatic sprinkler system, which is installed throughout the plant, even in the office. This effectively protects the valuable machinery and stock against fire and has brought the insurance rate down very low.

The power plant is equipped with two forty horse power Atlas boilers, burning fuel oil, the De Witt burner system being used. Steam at sixty pounds pressure is delivered to the varnish room for the various steam coils in the dryer and to the oil varnish heating tank. A ten horse power steam engine directly connected to a large blower is used in delivering heated air to the various departments, particularly to the pressroom. The air is heated by means of 3,000 feet one-inch heating coils, live steam being added to the exhaust steam, which is passed through these coils. The heated air is delivered through twelve-inch metal pipes, there being suitable registers in the various departments, through which the heated air is discharged into the rooms. A temperature of about seventy degrees is maintained in the rooms, a register located in the engine room enabling the engineer to maintain this temperature. An electrical department, under the supervision of a crew of expert electricians, make all repairs on electrical equipment.

It is claimed that no similar plant in the country has more accommodations and conveniences for its employees. On the top of the building is a roof garden, hand ball, basket ball and volley ball courts and other athletic facilities. A lunch room and hospital occupies one of the upper floors of the building. Music is a feature here, enabling the employees to dance during their spare moments. There are also card and committee rooms for the committees on safety, athletics and welfare. Max Schmidt, the founder of the institution, is still its active president, and to his ability and untiring effort is due the very large measure of success which the company has attained.

From a meager beginning with but two hand presses with a total capacity of 480 sheets a day, the company has grown steadily and rapidly until today the press capacity alone is 298,000 impressions a day.

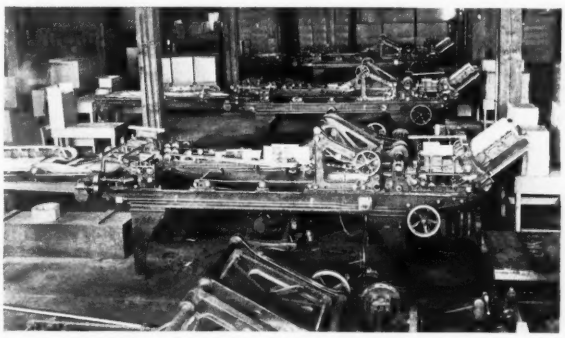
Another concern which operates an extensive carton manufacturing and printing plant is the Traung Label & Lithograph Company, of San Francisco, two photographs of which we are reproducing on this page.

AN UNETHICAL PRACTICE

One of the most unethical practices of business, not confined to printing alone but having peculiar significance for printers, is that commonly used when engaging salesmen. The applicant for the position is asked by the boss, or his agent, what volume of business he is controlling. The applicant is prepared for this, and has previously added the sales he did make to those that he lost on price or other causes, and a few other "might have beens." He cheerfully tells his questioner this amount.

Out of the wisdom of his experience the business man mentally discounts this by about fifty per cent and then proceeds with further questions, which, however carefully veiled, mean just one thing: "How much of your present employer's business can you deliver to us?" This is pap for the applicant and he rises to the occasion. To help the prospective boss make up his mind some salesmen even take an order or so to him, while he is still undecided. This is bad practice, as the salesman is likely to overplay his hand. It has helped us to decide on more than one occasion. We would not employ such a man under any consideration. We would expect him to do the same thing to us whenever it suited him to do so.

Can the salesman deliver any appreciable portion of his customers to a new concern? Our observation has shown that he can not. If the firm with whom he has been employed is a reputable worth-while concern, conducting its business on a sound basis, giving value for money expended, its customers are the firm's, not the personal property of a salesman to be used as a basis for bargaining. True, every salesman has some



Automatic Folding Box Machines, Traung Label & Lithograph Company

few accounts that are really his own on personal grounds; but they are usually so through church, lodge or social connections, and are often tied to a number of donation jobs.

If the salesman is of the kind that can sell only on price, then price will still be the principal factor; indeed price will make the sales. If a large proportion of his orders are without price it means that his customers have confidence and faith in the house he represents, ergo they are firm customers. If he is that rare type whose forte is creative salesmanship, who can make two orders sprout where but one or none sprouted before, the chances are he realizes that his customers are only his by virtue of the service rendered by him and the supporting organization back of him.

If such a man happens to be looking for another connection, you do not ask him if he can "deliver the goods"; you are eager to take a chance and you probably have a better appreciation of his worth to you than he has himself. The truly great are modest.— *Graphic Arts Bulletin.*

If Paper Were Sold Like Real Estate

By C. S. Peterson

WALTER DWIGHT, of the Dwight Brothers Paper Company, was sitting in his office thinking. It was a warm, drowsy summer afternoon, and he found it difficult to keep awake, but he had to think, and think hard. A new law had been passed to the effect that in the future paper must be sold like real estate and the same procedure followed. He had heard that the Regan Printing House was in the market for 200 reams of 48 by 72, S. and S. C. He had the paper in stock and wanted to sell it, but under the usual method of handling real estate sales it would not do to let the Regan Printing House know he wanted to sell, or they would naturally try to force the price down. Consequently the thing to do was to find a good agent and have him approach them indirectly.

This was done, and in due time the broker informed the Regan Printing House that he knew where some paper stock could be had which was certain to increase in value rapidly in the near future. Dwight had figured that if he got 6 cents a pound for the stock it would just about let him out with a fair margin of profit, so the agent told the Regan people that this stock could be had, as a matter of personal favor toward him, the agent, at the absurdly low price of 12 cents a pound. After a while the Regan people replied, emphatically stating that they never had had, at the time of writing did not have, and in all probability in the most remote future never would have, any use for the paper mentioned. On the chance of some day finding some use for the stock, they might, as a matter of neighborliness and business courtesy, be willing to take it off the agent's hands at 3 cents a pound. As they expected to buy it at about 6 cents, then 3 cents was a logical figure for them to use as the first bid.

Now followed three months of negotiations, during which the Regan people gradually raised their bid to 5¾ cents, while Dwight came down by degrees to 6¼ cents. At this point the agent got both the principals together and after a good deal of bargaining they agreed to split the difference and call it 6 cents. Mr. Dwight assured the Regan people that he already regretted parting with the paper and that they were sure to double their money on it. The Regan representative stated they would probably lose money on the deal and, as a matter of personal regard for Mr. Dwight, had paid much more than the real value, but finally both parties shook hands and announced themselves satisfied.

So far matters had moved smoothly and quickly; but now came the really difficult part, the perfecting of the title to the property sold. The first chapter presented no difficulties, although Mrs. Dwight grumbled a little at having to come back from California to sign the bill of sale, while her sister-in-law had to return from Honolulu. At each succeeding step, however, the process naturally became more involved, and consequently more difficult.

The Green Bay Paper Company, from which the Dwights had purchased the stock, was a partnership of six individuals. Locating them and their respective wives turned out to be more of a job. Also, one of them was on the point of getting a divorce from his wife, and that lady objected strenuously to signing anything on his behalf. Two months were consumed in mollifying her sufficiently to get her signature. Naturally, there was also a fair-sized attorney's bill. However, so far nothing had been encountered but the difficulties ordinarily met with in such deals.

At this point, though, some of the troubles that are bound to arise in a real estate deal began to crop up. It was found that the lumberman from whom the paper mill had bought the pulpwood had led a double life. He had just departed for a better land and, let us hope, one less filled with temptation, and two ladies had come forward, each claiming emphatically and with apparently conclusive proof that she was the only genuine Mrs. Malone. The able and earnest young man sent out by the Printers' Title Guarantee Company, however, was both resourceful and energetic, and after six weeks' diplomatic efforts he had the signatures of both Mrs. Malones to a document affirming their consent to the sale of the pulpwood to the Green Bay Paper Company.

Unfortunately, this was far from making Malone's own title good, and that turned out to be the hardest of all. Some forty years before, his grandfather had purchased from the Indians the land on which the pulpwood had grown, the noble red man being represented in the deal by Chief Young-Man-Afraid-of-His-Mother-in-Law, of the Never-Wash tribe. The consideration in the case appeared to have been seven bottles of pre-Volstead and a broken-down shotgun. There seemed to be an almost total lack of documentary evidence of the transaction, however, and it became necessary to find the chief and obtain from him a quit-claim deed or a new conveyance, if possible. After a month's hard work the chief was located, still alive and in reasonably good health. His memory of the transaction was rather hazy, owing perhaps to the nature of the consideration given; but he was perfectly willing to be reasonable in the matter. For the same consideration as before he would willingly sign a new conveyance, or an old conveyance, or in fact any number of both new and old conveyances. For that matter, he was even willing to waive the shotgun. It was explained that, owing to certain changes in the Constitution of the United States, the shotgun was unfortunately the only part of the original purchase price that could be duplicated. With the impressive dignity of the red man the chief wrapped his blankets around him and sat down. "White man heap no good," he said mournfully. Ultimately the chief's signature was obtained; but just how, the Printers' Title Guarantee Company refuses to state.

This, however, was the small end of the trouble. At the time of the real estate deal above referred to, the chief had been, as indeed he had also been many times before and afterward, more or less happily married. His recollections of the time immediately before and after the transaction were, as already stated, decidedly misty; and he was quite unable to say which particular lady had at that particular time shared his wigwam and done all the work around the place. Right here was where the young man from the Title Guarantee Company demonstrated ability akin to genius. After three months of hard work and the disbursement of two tons of bright glass beads he had obtained the signatures of the two squaws who could write and the duly attested marks of all the other squaws in the entire tribe of the Never-Wash, the legal inference being that among the signatures and marks thus obtained was that of the lady whose consent was required to make this transfer also perfectly legal and bombproof.

In the remarkably short time of one year and four months the principals had thus agreed on the price and the Title Guarantee Company had been able to perfect the title, although at considerable cost. All parties feeling that this was indeed good work, all the attorneys in the case as well as the principals gathered in Bricklayers' Hall, which had been

hired for the occasion, for the final signing of all necessary papers and the close of the deal. At this moment, however, when everything seemed "set" and the dailies were taking group photos of the attorneys, the entire transaction came near going on the rocks.

As previously stated, the law had just been passed compelling deals in paper to be handled like deals in real estate, and printers and paper dealers had not yet become familiar with some of the minor details of it. Upon finding that his entire bill for the paper was only about $2,000, while the bills of the attorneys and of the Title Guarantee Company were approximately $4,000, Mr. Dwight raised strenuous objections. The efforts of all the attorneys present not being sufficient to mollify him, it was finally agreed to lay the matter before the Honorable Chief Justice Soakem Goode, to whose courtroom an adjournment was taken.

The principals and as many of the attorneys involved as the courtroom would hold, crowded in to hear the learned chief justice expound the law in the case. Hesitatingly and with some embarrassment, Mr. Dwight voiced his objections. "Your honor," he said, "we spent months of time getting consents from seventy-nine squaws in the wilds of Wisconsin, none of whom knew the difference between a ream of paper and a buckboard. We have taken a year and a half to do something that could have been done in a few minutes, and we have spent a great deal of money without, so far as I can see, getting the slightest value for it. In fact, it strikes me as the most absurd waste of time and money—"

But here he was interrupted by the chief justice. Fixing a stern eye on Mr. Dwight, he said: "Sir, I would have you understand that time and money are of no importance whatever to this court." ("I can plainly see that," muttered the unfortunate objector to himself.) "The only thing that matters," continued the chief justice, "is that this transaction should be handled in accordance with time-honored traditions. Who are you to question the system which has governed for hundreds of years. What would become of our attorneys? What of the Title Guarantee Company? What of me? Is the legal procedure in use for three centuries to be set aside on the paltry excuse that it is a waste of time and money? Sir, I wonder at your temerity! I am surprised at the smallness of the fees in this case, and I feel that you ought to consider yourself doubly fortunate, first in securing the services of these eminent gentlemen at so low a figure, and, second, in that I do not punish you for contempt of court for questioning the methods of procedure that have come to us through the centuries."

Happily, an arrangement was entered into whereby the Regan Printing House agreed to stand half the cost of perfecting the title. In this way Mr. Dwight lost merely the cost of the paper, while the Regan Printing House, which had been prepared to pay 6 cents a pound, obtained the paper for only 12 cents, which in the circumstances was felt to be eminently satisfactory.

Exactly one year and five months from the time they had received the order to print the mail-order catalogue for which the paper was to be used the Regan Printing House notified its customer that the paper was now available. Unfortunately, however, the mail-order house had been compelled to go out of business eight months before for lack of printed matter—

Ting-a-ling! Ting-a-ling!

Walter Dwight sat up in his chair, rubbed his eyes and reached for the receiver. The voice at the other end said: "This is Fitch, of Regan's. We need 200 reams of 48 by 72, S. and S. C. How much is it, and how soon could you deliver?"

"Six cents. We could send you part this afternoon and the rest tomorrow."

"All right, send it over. Good-bye."

Too Much Red

By M. Luckiesh

Director of the Laboratory of Applied Science, Nela Park, Cleveland, and Author of "Color and Its Applications," "The Language of Color," etc.

RED appears in advertising matter much more than any other color does. A predominant use of it could be justified, but its overwhelming use is to some extent due to habit, contagiousness, thoughtlessness and a lack of familiarity with the powers, symbolisms and appropriateness of other colors. There is no doubt as to the many good qualities of red for advertising purposes, but it also has defects, and in many cases other colors would be superior. It is one of the colors most preferred by both men and women when chosen for color's sake alone, but in advertising, color should be chosen primarily for the sake of the sale. Red is one of the colors most preferred among primitive people, and it is the first color-name to appear in primitive languages. But other colors have powers, symbolisms, established usage, brilliancy and other characteristics valuable in advertising.

Sometimes the forcefulness or obtrusiveness of red makes it difficult to live with. It becomes less and less desirable, and appears undignified, cheap and gaudy. Of course, as a second color it can produce flesh tints quite well and at the same time appear in full color in other portions of the advertisement. Its tints and shades are valuable in a wide range of cases, but nevertheless it is used much more frequently than is necessary.

Admittedly red has power, but why use it when unnecessary or when another color is just as suitable or more so? In hundreds of advertisements it is used in an abstract or conventional manner. Certainly in many of these some other color would not detract from selling power, and would rescue these advertisements from the ranks of the commonplace. Where its symbolism, emotional value or other characteristics can be directly utilized red is a wise choice. Why should a maker of a rubber boot place a red circle on each boot? Why not a brilliant yellow? This would be even more conspicuous on the dark rubber than the red spot is. Why should a manufacturer of metal fence posts tip each post with red, when orange or yellow-green would answer the purpose, and would harmonize better with the surroundings and be more suitable to discriminating tastes? Why should a lighting device have a red spot instead of a yellow or an orange spot as its trade insignia? Why should a shovel have a red edge instead of a light green or yellow? Why should a container of a face powder be red, when it is to be set on the dressing table amid can be directly utilized red is a wise choice. Why should a "sport" automobile be of a blaring red, thereby limiting its sales to certain pachydermatous persons, when others would like the model for its better lines and equipment but would be ashamed of the extremely "loud color"?

The extensive use of red has no doubt arisen from its well known power and versatility, but through lack of consideration

too many have " followed the parade," until we have an extravagant use not entirely justified when examined closely. The value of color depends among other things upon its novelty. Red marks the rear of ten million automobiles in this country. It is becoming more prevalent in signals on our streets, and is seen everywhere in electric signs and billboards.

When the powers peculiar to itself can be particularly utilized in any specific case of advertising and selling, red is the correct color, but if it has been chosen merely as a mark maybe a mistake has been made. Under many circumstances other colors offer more contrast, more distinction and greater novelty. It is senseless to choose what is most common merely for that reason. It is also senseless to think, with some superficial writers, that the eye and the mind do not tire of red. Psychological experiments show it to be one of the most tiresome of colors. A dominating color in an advertisement which is to be continued for an indefinite period should be one that will continue to be appealing and be best suited to its environment. There are many cases where the appropriateness of red outweighs all other considerations, as when associated with danger or fire hazard.

Red signs sometimes make a street garish and hideous, and when seen against red brick buildings they are not so effective as a more contrasting color would be. The same advertisement transferred to calendars and printed in red will not be generally acceptable to hang on the wall. How many calendars have been relegated to the waste basket or to the shipping room because their colors were as noisy as a brass band? And again, how many calendars are allowed to live because their colors were quiet enough to escape premature cremation? In such cases taste pays as well as it does on the covers of the best magazines.

Red is powerful and in many instances it is appropriate, but it is misused and overused. Instead of blindly following the rule " When in doubt use red," why not run the risk of being original and " when in doubt consider everything else "?

"THE DEVIL"—A CROSS WORD PUZZLE

By JEROME B. GRAY

[Here is something to while away the time and tax your mental capacity. No prize is offered. Correct solution will be shown next month.— EDITOR.]

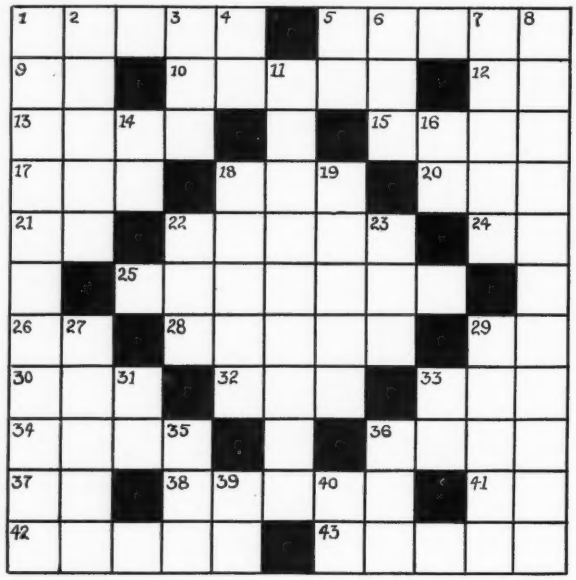
If you have ever attempted to solve cross word puzzles, I pity you; if you have ever attempted to construct cross word puzzles, God pity you. In either case, you deserve the pity.

This is my first — and last — attempt at construction. If any of you suffer a mental relapse in its solving, you may perhaps feel relieved when you learn that I have but recently been discharged from the asylum.

" The Devil," as far as I have been able to ascertain, is the only cross word puzzle of its kind in existence. I have created it especially for readers of THE INLAND PRINTER and, as far as possible, have incorporated words familiar to printers and those interested in printing. It has been a mental and physical impossibility to do this entirely — as you will readily appreciate when, or if, you ever attempt a construction.

Horizontal

1. A kind of paper.
5. What an embryo compositor would make of a Bruce Rogers title page.
9. What you used to be.
10. What the printer feels when told that his price is too high.
12. " I think I'll raise your salary," says the chief. And the salesman answers "—! "
13. A certain amount of this must be mixed with every printer's work.
15. The man who has too much of this doesn't belong in the printing industry.
17. What we use to defeat friction in our plant.
18. It sounds like a number but isn't.
20. How not to drink beer.
21. The trade-mark of a well known national advertiser.
22. A printer without one of these would not be a printer.
24. This is a deer, Middle English form. This species of deer has nothing to do with the printing industry.
25. One who produces the greatest force in today's business.
26. A well known preposition. No puzzle complete without one.
28. Add age to this and the result would be hard on the printing industry.
29. A conditional conjunction. If you write it in French, it will make the puzzle easier.
30. No prescription would be complete without this.



32. French for what a proof should be before it is handled.
33. Term more commonly heard than matrix.
34. Often used by buyers of printing when speaking of prices.
36. Some printers produce work that is good; other printers produce work that is semi-good. This refers to the latter.
37. A word that printing salesmen are glad to hear when they call on a prospect who has been out of town for some time.
38. Every ardent salesman is this; every salesman should be this.
41. Often used in speaking of a buyer's option.
42. Every printer is after these. They grow into dollars.
43. A dummy.

Vertical

1. An art which few printers have, but which all printers should have.
2. To go to bed again.
3. This is the time for work — not for conferences.
4. A printer's measure. (Very rare in cross word puzzles.)
5. What you say when speaking of him.
6. Much printed matter masquerades under this.
7. Something about printer's inks that can be neither seen nor felt. (An Englishman would spell it this way.)
8. Something in printing that should be generally better than it is.
11. A printer of incunabula.
14. This always follows " You know me."
16. Not a bone to pick; just a bone.
18. Solos.
19. Used in place of a dagger.
22. Abbreviation for couples.
23. What type should be before being printed.
27. Threefold.
29. The name of many negro janitors.
31. For example.
33. The most important pronoun to most of us.
35. Slang for overheated.
36. Standing room only.
39. Like.
40. Not much different from 4 vertical.

WHEN IS A PRINTER NOT A PRINTER

In the early days of movable types, the printer was a creator. Many of the things he put out for public consumption were the work of his own mind and of his own hands. Even Benjamin Franklin, with his wealth of proverbs and platitudes, wrote, set in type and printed his own treatises. In the last half century the majority of printers abandoned any creative effort and contented themselves with the publication of the works of others. Until recently this was the attitude of the vast majority of printing shops in the country. But the great development of advertising and the need of the printed message in business have brought about a renaissance. Printers who are in the vanguard realize that our world of trade wants printing service, and that means more than the mere mechanical process of reproducing words or pictures at the order of a customer. Business needs the printer's creative art as well as his mechanical ability — and creative art means the planning, writing and laying out of the entire job.—*The Hell Box.*

FOREIGN GRAPHIC CIRCLES

By OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THIS is copied from the records of St. Margaret's Church, London:

Item: atte bureying of William Caxton, iiij torches .....vjs. viiid.
Item: for ye belle at same bureying.....vjd.

THE Glasgow *Evening News* in August celebrated its diamond jubilee. It was one of the first newspapers sold at a half-penny (one cent).

THE editor of *Punch*, England's noted humorous paper, Sir Owen Leaman, has received the honorary degree of LL.D from the University of Edinburgh.

IT may interest the ladies to know that *The Flapper*, published in Dublin in 1796, was not a girls' newspaper, but aimed at being an awakener, after the manner of the flappers in Gulliver's "Flying Island."

A FILM showing "Twenty-four Hours in the Life of a Great Newspaper" had its initial presentation in the Palace of Engineering, London. It depicts in a vivid manner the production of the *Daily Telegraph*.

THE Victoria and Albert Museum has been presented by Mrs. Gabrielle Enthoven with her collection of playbills and theatrical programs. It is believed to be by far the largest of this kind, containing over 50,000 items, ranging from the beginning of the eighteenth century up to modern times.

B. C. FORBES, founder of the American *Forbes Magazine*, commenced his career as a printing apprentice on the Peterhead *Sentinel*. Later on he was a reporter at Perth. He recently paid his old stamping grounds a visit, especially an Aberdeen village where he was born.

AFTER one has become much disgusted with the use of the word "veterans," as indiscriminately applied to the boys just out of their teens who were engaged in the war, it is refreshing to see the word correctly applied to a batch of printers who have served long terms at the business, among whom the *British Printer* lists: John Bury, 50 years with a firm at Manchester; Alfred Parsons, 52 years with the Wigan *Observer;* William Campbell, 44 years with one firm in Glasgow; F. Philip, 42 years with a lithographing concern in Aberdeen; F. W. Worthington, retiring after 50 years on the Windsor and Eton *Express;* P. Beaugie, 64 years at the trade; J. F. Ellis, 49 years with the Sydney *Morning Herald;* Michael Robson, retired after 50 years' service. To these veterans may be added W. Smith Bowie (recently deceased), for 56 years a caster with an Edinburgh typefoundry.

AT THE Wembley British Fair the London *Times* had a booth in which were shown the appointments of its printing office as they were in 1780. On a hand press was here printed a facsimile of its issue of January 1, 1788, No. 940.

A WRITER in a colonial paper, in speaking of a change affecting an official position, said "there would be a gain in efficiency," but the compositor thought it would be more truthful to omit two spaces, so he put it, "there would be again inefficiency."

PROFESSOR WOLFE, in dealing with the subject of "Typesetting and Health," as quoted by the *Irish Printer*, says: "The linotype operator's stool is too low, as it throws his legs into cramped positions." Your correspondent agrees with this opinion. While working at the keyboard he has often wondered whether Mergenthaler was a pigmy. The elevation for the keys is more convenient for dwarfs than it is for the ordinary man, not to speak of tall ones, who haven't enough room for their legs.

AND the world has not come to an end! The good spelling of *color* appears in an English publication. We must not fail to *honor* the Taylor Brothers, "color printers" at Leeds, who do "anything in color," and who by so advertising in one of the trade papers give deference to Webster.

IN A recent case, where a fish merchant haled a buyer before court on a charge of obtaining goods under false pretenses, he stated he had given credit to the buyer's statements because of the specially good quality of his stationery. This carries with it a moral, even though it was brought out that the delinquent had not paid for the stationery he was using. P. S.—The delinquent was sentenced to three months' hard labor, his appreciation of good printing to the contrary notwithstanding.

ONE reads much about bands of counterfeiters in various European countries. A man and woman were recently arrested at Gravesend on a charge of being in possession of forged £1 notes. The arrests followed a raid by the police on a print shop in London, where a counterfeiting outfit was found. Forged treasury notes, reported to have been passed in various parts of the country, are said to be wonderfully good imitations, the numbering alone leading to their detection. Experts, however, have found certain clues in these notes which will help to locate the printers. Meanwhile, it is stated, the authorities are considering the issue of a series of treasury notes of an entirely different design.

THE Federation of Master Process Engravers is now paying closer attention to the prices of products. The federation has resolved to get up a standard price list, so that its members may be able to establish profitable rates.

THE Executive Council of the Typographical Association (the printers' union covering England outside of London) has decided to offer no objection to a proposition of the local branch at Birmingham to apportion the time of a forty-eight-hour week between Monday morning and Friday night.

C. P. TREVELYAN, president of the Board of Education, recently received a deputation which presented a memorial on the subject of spelling reform. This emphasized the importance of much reform in view of the use of English as the principal vehicle of communication with the native races of the empire and also on the growing acceptance of English as an international language.

A PRINTER at Taunton is exhibiting an interesting relic of early stage-coach days. It consists of a handbill, 7½ by 6 inches in size, bearing the date 1767 and announcing the starting of a Bristol to Exeter coach to make the trip in one day. The handbill bears the imprint of J. Pile, Norton Fitzwarren, Taunton. Old timers of that village tell of hearing from their predecessors about how this printer used to hang out his work to dry on strings stretched across his garden.

TWO LEADING trade unionists, A. E. Holmes, secretary of the Printing and Kindred Trades Federation, and George T. Bevan, chairman of the National Society of Operative Printers, have been across the pond to attend the thirtieth convention of the International Printing Pressmen's Union of North America. They seem elated with their experiences and speak highly of the hospitality of those they came in contact with. Both were presented with watches as souvenirs of their visit.

AN INTIMATE friend of Ruskin, one Dr. Jackson, who died in poverty, having but a few shillings on hand at his demise, had, however, a house filled from garret to cellar with valuable books. This library contained some eight thousand volumes of rare and notable works, among them a Homer printed by Manutius in Venice (1525), a shelf of rare Dante editions, and hundreds of Wilson prints. There were also old furniture, Persian carpets, porcelain ware and over four hundred paintings, including twenty-one by Rubens.

GERMANY

IT IS estimated that there are now one thousand offset presses in use in Germany.

A PRINTING trade school, patterned after the one in Frankfurt a. M., was started this fall at Nuremberg.

THE statement is made that Germany during 1923 imported one hundred and three composing machines from the United States.

THE house of Rudolph Becker, Leipsic, publishers of graphic literature and dealers in printers' supplies, on December 1 celebrated its fiftieth year of existence.

THE Soviet Trade Union of Russia is reported to have placed an order in this country to the value of one million gold marks for printing machinery for the purpose of producing state publications.

AFTER years of effort to agree upon and establish a standard system of stenographic writing for the German language, results have now been achieved, and September 20 last witnessed the official adoption of such a system.

ON OCTOBER 10 the paper trade announced a slight reduction in the price of news-print. The new quotations are 30 gold marks per 100 kilos for paper in rolls and 31 gold marks per 100 kilos for format paper (that is, in sheets).

AN INTERESTING development in the domain of lithographic machinery in this country is the advent of the two-cylinder offset press. Important advantages are claimed for the new machine, which is said to be very free from complications.

A COMPANY has been formed in Berlin to exploit the color theories of the noted physicist, Wilhelm Ostwald, and to produce inks for type, stone and offset printing. A book showing the twenty-four principal colors of Ostwald's series has been issued. These colors are displayed in contrast and in various degrees of intensity.

THE music publishing house of Johann Andre in Offenbach is now 150 years old. The founder, Johann Andre, who died in 1799 (aged fifty-eight), was an intimate friend of Goethe, the poet; he himself was a thorough musician and composer. Under his son, Anton Andre, Senefelder, the inventor of lithography, worked in the house.

THE counterfeit detection bureau of the Reichsbank (National Bank) has in recent months brought to light five bands of counterfeiters and secured the arrest of over sixty persons connected therewith. The specialty of some appears to have been the production of dollar bills, while others gave their attention to English pound notes.

DR. ARTHUR KORN, professor of physics at the Munich University, has for twenty years been laboring at the problem of sending pictures by telegraph or telephone wires. He has successfully worked out two methods, the selenographic and the telautographic. Under the former the effects of lights and shadow actuating on chemicals and carried by wire, reproduced a photograph fixed on a rotating cylinder. Under the latter, more mechanical method, lights and shadows of various intensity are classed in groups, and these are represented by keys on a typewriter, code-like; a transmission — which may be sent by wire or radio — when properly decoded will give a faithful reproduction of the original. Dr. Korn has thus sent a picture from Rome to a battleship on the sea, from which it was relayed to Naples and from there back to Rome.

THE ninth congress of the International Society of Printers was held at Hamburg, from September 8 to 12. It was attended by thirty delegates from seventeen national organizations — Belgium, Denmark, France, Germany, Holland, Iceland, Italy, Jugo-Slavia, Luxemburg, Norway, Austria, Poland, Rumania, Sweden, Switzerland, Hungary and Czecho-Slovakia. Belgium, which had severed relationship with the International secretariat, has come back. England has been invited to join the International Society, but so far has declined. There was considerable discussion about jurisdiction over offset printing. A project to establish a home for invalid printers was rejected because it was believed impractical. A proposition to accumulate a large fund for defensive purposes was also rejected. Berne, Switzerland, was again chosen as headquarters of the organization. The Senate of Hamburg gave the delegates a welcome in the festivities chamber of the City Hall; after felicitous speeches, refreshments were served to the guests.

FRANCE

ON AUGUST 16 the French typefoundries again advanced prices on type and rules.

AN EXHIBITION of book arts will be held in the Galliera Museum, Paris, from December 15 to April of next year.

THE review, *L'Inventeur*, tells of a new composing machine which sets up lines of punches to be stamped into matrix paper, from which casts are to be made. The name of the inventor is not given, nor are we told where the machine can be seen in operation.

IN COMMEMORATION of the four hundredth anniversary of the birth of the poet Ronsard, the postoffice department has issued a stamp bearing his portrait, which was put on sale from October 6 to November 30. When will our postoffice thus honor Whittier, Longfellow, Holmes, Saxe and other noted American poets?

IT IS announced that in 1925 will be published the first volume of the eighth edition of the Academy's Dictionary of the French Language. The previous editions appeared in 1694, 1718, 1740, 1762, 1811, 1835, 1878. This shows that the seventh edition was put out forty-six years ago. The forthcoming volume will cover the alphabet from A to H. A French contemporary facetiously asks, if it took forty-six years to revise these eight letters, how many more years will it require to complete the rest of the alphabet? "However, what is time as against exactitude?"

INDIA

CONTRACTS have been placed by the government for the erection of an initial instalment of buildings at Nasik, near Bombay, and for presses to print all stamps, stamped stationery, government promissory and currency notes used in India; £100,000 have been appropriated for this purpose. The work was heretofore done in London.

SWITZERLAND

AT A meeting held in Olten, September 7, and attended by teachers and representatives of the printing trade, to discuss the problem of simplifying the orthography of the German language, it was decided for the present to recommend that substantives be no longer capitalized. Other propositions were held for further discussion.

TO COMMEMORATE the fiftieth anniversary of the establishing of the International Postal Congress the Swiss postoffice department issued two special stamps, of the value of 20 and 30 centimes, the first printed in red, the second in blue ink. Both have a picture of the former city hall in Berne, where the first session of the congress was held on October 9, 1874. Still the two stamps are not alike, each having been designed by a different artist in a different style.

CZECHO-SLOVAKIA

IT IS reported that the paper industry of this country is in a very critical situation, especially so since the imposition of the tax on water power. Because of this, paper products are continually losing ground in competition in international markets.

THE *Courrier du Livre* reports that books the uncut edges of which are perforated at short intervals, in such a way that the use of a paper knife is rendered unnecessary, are a novel product in this country. But, who really wants uncut books?

HUNGARY

TWO RECENT decrees permit the importation into this country of printing type without the requirement of an import license.

ITALY

BENJAMIN DONZELLI, part owner of the Binda paper mill, has set apart a fund of 100,000 lire, of which the interest is to be divided yearly by lot among four employees, to enable them to defray the expenses of a vacation.

SWEDEN

AT THE recent International Postal Congress, held in Stockholm, the limit in size for post cards admissible in international mails was fixed at 10½ by 15 centimeters. The previous limit was 9 by 14 centimeters. The new post card size varies but a fraction from the post card size recommended by the Paper Standardization Committee of the German industries; this size is 10½ by 14.8 centimeters.

DENMARK

LAURITZ RASMUSSEN, this country's minister of defense, started in life as a compositor. Later on he became a city councilor, editor for the *Social Democrate*, and finally a member of parliament.

NORWAY

PARLIAMENT recently passed a law taxing the exportations of preserved fish. The proceeds will be used to advertise Norwegian fish products. Practically this makes the fisheries advertise, *nolens volens*.

FINLAND

THE first rotary press installed in this country was placed in the office of the *Hufoudsstadsbladet* at Helsingfors and was put in operation October 7, 1896. There are now thirteen rotaries in Finland.

THE OPEN FORUM

This department will be devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred save personalities and sophistries. Obviously, the editor will not shoulder responsibility for any views advanced.

Theoretical Instruction Insufficient

To the Editor: BOSTON, MASSACHUSETTS.

The article entitled "Teaching Printing in Vocational Schools," by Howard D. Salins, and printed in your October issue, reveals the sad fact that Mr. Salins knows very little of the psychology of teaching. In this article Mr. Salins states that "the children could be taught more along theoretical lines and that less time should be given to practical operation." This type of instruction (theoretical) is the kind given in technical high schools and colleges, and is very well fitted for this special type of student who has already made his choice of a profession. But even in high schools and colleges the problems of science and chemistry and many other subjects are worked out in practice and not in theory.

An opportunity should be extended to Mr. Salins to try out his method of teaching theory to pupils of the elementary and junior high schools. If he is so gifted as we wish to think he is, he will soon discover what educators discovered many years ago, that showing is not teaching, and that youth wants to be up and doing, rather than merely watching.

I should like to ask if Mr. Salins has ever tried to show a real, honest-to-goodness, red-blooded youngster how to do something. If so, was this youngster satisfied to be merely shown, or did he want to try his own hand at it? No one knows any better than does the average youngster that the proof of the pudding is in the eating.

For Mr. Salins's edification I wish to state that this form of education (handwork) has been placed in most elementary and junior high schools to keep the boy interested in his classroom studies and to bring forcibly to the pupil's mind the fact that in order for one to succeed in any line of endeavor it is necessary to be able to read and write, know arithmetic, geography and grammar, and the many other classroom subjects that are part of the school curriculum.

Many pupils are placed in the class in printing in order that they may be better able to study and become more proficient in spelling, capitalization, syllabication, paragraphing, etc. Does the pupil become proficient in these subjects by watching the printing instructor set type? No! Is he always interested in working out these problems with pen and ink in the classroom? Hardly! Note the difference when he sees his work, his own typesetting in print. He wishes it to be correct in every detail and he applies himself diligently to the task of making it right, in many instances making a request for extra proofs for members of his family.

A pupil may develop enough skill in printing to wish to print a motto card or poem and surround it with a border. What better incentive could he have to want to study arithmetic, harmony, balance, proportion and English, so as to plan properly and print this job?

In many instances, pupils have become interested enough in printing to want to learn the trade and make it their vocation. The need of further education at once becomes apparent and instills a greater ambition when it is really needed.

This so-called handwork, as Mr. Salins expresses it, is filling a much needed want in the training of our future citizens, by keeping them in school, interested and contented.

Regardless of whether the pupils follow up printing or any other handcraft for their future vocation, it can not be said that their time has been wasted, for they have been taught that an education is necessary if one is to succeed in any walk of life. FRANK P. RICH,

Instructor of Printing, Tyler Street Prevocational School.

The One-Man Shop

To the Editor: MOUNDSVILLE, WEST VIRGINIA.

A short time ago a questionnaire was received from you, which I filled out and returned, with suggestions as to what was most interesting to me in your good journal. Hope to see your policies directed along the lines of the greatest value to the greatest number.

There is something I am especially interested in right now; that is, the feasibility and practicability of a strictly one-man job printing shop. I am the proprietor of a one-man shop—doing the delivering, buying, selling, typesetting, presswork, cutting, binding, billing, bookkeeping, estimating, etc. There are a great many things that one man has to do to run and manage a one-man shop.

I should be pleased to see an article by you and others who are competent to write on this subject, and get some first-hand information as to whether one man, doing everything himself, can make any money, or much money; or whether it is a better business to hire, say, a good boy or girl assistant, and increase production, though at the same time increasing expenses.

This is my first experience in being alone. The satisfaction is worth considerable, but the past experience of others along this same line would be very valuable toward guiding me to do the right and best thing. In your opinion, and in the opinion of others, is a one-man shop ambitious enough? A discussion of this in your Open Forum might not pan out, so I will ask that you secure a regular article by a competent authority. Thanks. C. E. PARKER.

EDITOR'S ANSWER: You will readily appreciate the fact that with a subscription list as large as we have on THE INLAND PRINTER it is impossible for the editor to get a thorough idea of just exactly what is in the minds of our readers. While, of course, we endeavor to keep in touch as closely as possible with the various activities of the field, nevertheless there are many things that we can not come in contact with, and principally among these are the needs of our individual subscribers. It was my thought that by sending out a questionnaire of this nature and getting the views of a number of our readers I would be in a much better position to judge the character of material that will come closest to meeting their requirements. I certainly appreciate the hearty response we have had so far to this questionnaire, and I am giving a careful study

and a great deal of consideration to the various suggestions that have been offered to us by our readers.

In your letter you say you would be pleased to see an article dealing with the question of the one-man shop. I believe this has been treated briefly in some of the past issues, but it would be difficult to locate the matter at this time, because it undoubtedly has been included with other matters. I shall make it a point to see what can be done to get a good authentic article on the subject.

From my own observation of the field, as well as my practical experience in the printing plant, I am very strongly inclined to question whether the one-man shop will be a profitable proposition. It makes it necessary, as you say, for the one man to do all the work, even soliciting the business and making deliveries. A great deal depends upon the circumstances. If the location does not warrant more than a one-man shop it would not be advisable to expand. On the other hand, if you are in a field where there is the opportunity to secure sufficient work to keep additional help busy, then I feel it would be better for you to have one or two assistants.

As it stands, you are bothered with all the details. If you had a couple of good assistants you would be far more free to give your attention to managing and building up the business, and this would eliminate the worries of watching the details of production. Expenses would be increased, but the additional income should be large enough to take care of the increased expenses as well as give you a greater profit.

The principal thing you will have to look out for is that you get the proper prices for your work. The great trouble in a one-man shop is that ordinarily the proprietor gets the idea that as long as he does not have the additional expenses he can produce work at a much lower cost, and can therefore sell at a much lower price than those who have more equipment and additional help. It is true that expansion means increased responsibility; but if you are in a field where there is sufficient business available you will find that when you have built up your business you will get a great deal of satisfaction out of it, especially if you make certain that those associated with you can be depended upon to carry the work through without requiring too much of your own supervision.

I will gladly take this up and see what I can do towards getting something more definite, if possible based upon actual experience together with figures.— HARRY HILLMAN, *Editor.*

Embossing Dies

To the Editor: KEOKUK, IOWA.

Your October number contains a reference to a new method of making embossing dies. Here is an *old* method, familiar to pressmen whose recollections and experiences date back to the days of the "typographical tourist":

When printing the form, take about two impressions on the top sheet of the tympan. On this inked tympan take an impression on three-ply bristol. The offset side of the cardboard will then show a reverse impression, which is a perfect pattern for the die (or female die, as some have it). Mount this on a wood block, and with a thin bladed sharp knife cut out the design to be embossed as shown by the offset impression. The secret of success in cutting out the design in the card is in having a very keen blade and keeping it so. A reading glass or magnifying glass of some sort is also helpful.

This cardboard die may then be locked on the press in the usual way and the counter prepared with embossing composition or embossing board. If nothing better is at hand, a thick paste of Portland cement will make a fairly good composition. The cardboard die will last for several thousand impressions, but for extra long runs, after the counter is hardened the cardboard may be removed from the block and composition substituted for it.

For those who have not tried this plan it is best to begin with heavier flat work before trying to imitate hair-line die stamping; but the very finest work may be done with these simple materials. J. D. GUSTIN.

Jobwork in Newspaper Plant

To the Editor: COLUMBIA CITY, MISSOURI.

The student directory of the University of Missouri, published last year by the Columbia *Missourian* on a Duplex eight-page web-perfecting press, is a good example of how with little trouble or expense a publisher of a small-town daily can use his newspaper press to print other things besides his newspaper.

Either an eight-page or a four-page roll may be used, depending upon the number of names to be printed. About four thousand names were to be listed, those of the students and faculty of the university, and of Stephens and Christian colleges, which made it necessary to use an eight-page roll. This made a thirty-two-page directory, with the two first pages devoted to advertising. The cover for this directory was made by a local job shop, which trimmed the edges of the book and stitched it.

The names were arranged in a similar manner to those in a telephone directory. First came the telephone number, then the student's last name with the initials or given name, then the Columbia address, and finally at the end of the line the name of the home town and state. Two columns were allowed to the page, which gave plenty of margin room in case the web moved too much while being run. The total time of the pressroom was only two hours. The linotype composition, of course, cost the same as other composition would cost. The work of binding the directory was another small item of expense, but the cheapness of the presswork and the fact that plain news-print was used reduced the cost of the directory to such an appreciable extent that the manager of the *Missourian* figured it was a paying proposition as an advertisement and circulation getter for his paper.

Copies of the directory were either sold for 50 cents or given free with each six-month subscription to the paper. Telephone and city directories in small towns might be printed to good advantage this way, but it would be advisable to use a better grade of news-print and to have the cover made out of a rather heavy cardboard. In a directory of this sort it is an easy matter to sell the space to advertisers at a good rate.

NORMAN TRENHOLME.

EDITOR'S NOTE: We are a little bit skeptical about the policy here involved, but we leave it for our experienced readers to solve. We only wish to state as our opinion that no matter what business one may be in, one should follow the main road without paying any attention whatsoever to the cow paths leading into it or away from it. If a side path is chosen, it will demand some attention; this attention again will be taken away from the main road, leaving the proverbial "house divided against itself." However, there is no reason why a newspaper plant should not be utilized to produce commercial printing; but it must be done in a businesslike way on a commercial basis. Otherwise it will prove a hindrance both to the proprietor and to those engaged as commercial printers. In this case it means that overhead must be correctly allocated and charged against the printing orders, not against the newspaper plant alone. This will avoid ruinous competition, probably also assure profits.

WHEN you get into a tight place, and everything goes against you, till it seems as if you couldn't hold on a minute longer, never give up then, for that is just the place and time the tide will turn.— *Harriet Beecher Stowe.*

NEWSPAPER WORK

By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Storm Followed Publication of Tax Returns

Daily newspapers of this country have been torn and stressed in a peculiar manner recently by reason of the provisions of an act of the last Congress which directed that income tax lists, with the names and addresses of such taxpayers, and the amount of income tax paid by each, should be posted and made available in each district for public inspection. The minute such tax lists were made available for public inspection, reporters were on the job copying names and incomes paid by wealthy people. Naturally, this exposure stirred the people who filed the income tax returns and caused tremendous protest and pressure in the office of the Secretary of the Treasury to prevent further publicity. Thereupon the treasury department issued a statement, dated October 23, calling attention to a provision of the old law which was reënacted, as follows:

". . . and it shall be unlawful for any person to print or publish in any manner whatever not provided by law any income return or any part thereof or source of income, profits, losses, or expenditures appearing in any income return; and any offense against the foregoing provision shall be a misdemeanor and be punished by a fine not exceeding $1,000 or imprisonment not exceeding one year, or both, at the discretion of the Court."

That Congress should have reënacted this provision shows that the national legislators overlooked the fact that posting or displaying such income tax lists or returns for public inspection made them public property and available as news and information which the newspapers would not be slow to grab. Now the entire matter is in court for judicial decision as to the rights of the newspapers to use such public information.

In the meantime protest is rising in every direction against the further display of such income tax returns. Doubtless the act requiring such display of the income tax lists will be repealed or changed immediately by the next Congress, though court interpretation of the law that has caused all the furore may be and probably will be favorable to the newspapers.

Avoid the Possible Waste of Years

The experiences of a long and active career as newspaper worker and printer have led the writer to express more than once in newspaper gatherings the admonition that our coworkers should not waste their younger and most productive years in following bad business practices and in trying to subdue or ruin competitors. In the years that are gone we have seen the old-time editorial system of personal journalism, wherein rival editors used the personal attack and publicly ridiculed each other, often descending to "the short and ugly word." We have seen them meet as animals would encounter each other in the jungle, ready to tear each other asunder, and with crafty hate set traps to enmesh each other in disgrace and ruin. We have seen this old system gradually give way to loftier ideals in the editorial columns, even to the point of tolerance of a hated rival's presence on the street and in company; yea, we have seen some cases where mild-mannered competition prevailed and even good-natured rivalry became the public attitude rather than vindictive hate.

But even up to the present time we sometimes find the business of conducting the newspaper bordering on the same savagery; the weapons used are sharp pencils for cutting profits to undermine the competitor. Possibly this is no worse or no more frequent in the newspaper business than in other lines, but it leads to the same results — the waste of valuable years and the denying of home comforts and educational advantages to the loved ones of the home. While the wife and kiddies may look on and in a measure understand that the necessities for retrenchment and economy are due to the methods of an unscrupulous competitor, yet there is the sad fact that they must continue to deny themselves and year after year live in hope of better things, until suddenly there is realization that the years have slipped away with the profits. There is then little ability or opportunity to recover profits, and no power on earth can bring back the years and opportunity wasted.

Ideal situations in the newspaper business can only be realized by coöperation along with competition. When two or three persons are in competition it requires that many to make such agreements as will permit good business, but it requires only one to determine to give the best possible public service and sell newspaper products on their merits. Never in any case is there permanent advantage in cheapening this product to meet the demand for the lowest price, in order that a competitor may be crowded out. Unfairness and unscrupulous methods only bring retaliation. All competitors can play that game, and it is so easy to resort to it. On the other hand, where a community is large enough and conditions make it appear that two or more newspapers will be demanded by the public and by political and other factions, the first move for coöperation could be with the idea that here in these various plants is so much money invested, which must bring in a certain return to cover interest on investment, depreciation, cost of operation and compensation for the workers. Then, on the basis of certain rates for advertising and subscriptions, let the service and the product of the rival plants be the competitive feature, and in this the public will judge and make the award.

First and hardest to realize in such a situation is the conference and agreement — the meeting on good terms and in proper spirit of the competing publishers. One must take the lead, and with due perseverance and patience push the matter along. Probably one of the confreres will be obstinate and arbitrary at first. Independence is bound to show itself in any red-blooded man, regardless of results. But patience will do wonders, and business brains will take the impression of common sense every time. There is virtue in family necessities, as well as reward for honest effort and accomplishment.

The rivals or competitors may be assured of no desire to rule or ruin, and will gradually gain confidence in each other by frequent conferences and amiable disposition to give and take. There is bound to be just so much business. It is no detriment to one publisher if another has created something new and has put it over to his own profit. What creates new business and better conditions for one is bound to be felt and to profit the other. Not in sharpening the pencil to cut prices and profits is the solution of successful business, but rather in the building of better and permanent patronage of pleased and paying customers.

And a business run with peace, tranquillity, satisfaction and profit, without rancor and hate and ruinous shots at a competitor, is so much more enjoyable to all concerned as to be worth the first and possibly humiliating attempt to accomplish such agreement. Then, when at last this more agreeable condition has been obtained, let not suspicions and misunderstandings disrupt the "entente cordiale," without conference and explanations and every possible opportunity for correction. Remember, the customer is frequently the bearer of false testimony, and witnesses against thy neighbor may not appear when the case is called to bar.

Observations

The broadcasting of election returns by radio proved so successful and so useful to the public this year that there never again will be the necessity of special telegraph arrangements or news centers to get such returns. The smallest towns and the country firesides have the news read to them by expert announcers, and evenings are filled with interest and information such as no newspaper service can give so quickly. But in the permanent record of the elections, the visible evidence and tabulated scores, newspapers are the only reliable and final medium of news as heretofore. The radio has proved an auxiliary, not a competitor, in circulating the first news of the secret ballot, and newspapers have made probably as much capital out of the elections as before.

The Sheboygan (Wis.) *Press-Telegram* recently commented editorially on the marked improvement in Wisconsin newspapers in recent years, both as to general makeup and business principles. "Waste has been eliminated through efficiency, and cost systems have replaced slipshod methods. We have samples of this in new plants, such as the Kenosha *News*, Racine *Journal-News*, Green Bay *Gazette*, Manitowoc *Herald*, Monroe *Times* and many other Badger newspapers. We can recall the days, not a quarter of a century back, when it was a luxury to have a money drawer, let alone a cash register, and there was everything but a system in evidence. Newspapers were without credit, and it was almost impossible to get a statement as to the actual circulation."

Business detail with the modern newspaper must be regarded as a most essential thing if it is to continue and grow, and to give service equal to the demands of its community. Every newspaper nowadays has a good business office, and the tendency of all newspapers is to expand and give to the community all that the receipts of the paper will permit. Where the income is sufficient to permit of an adequate expansion and replacement fund after a fair percentage of profit has been allowed, expansion is the rule, and in very few growing cities and towns is the newspaper behind the development of the community. In fact, the newspaper is kept in advance of the community and its pull is bringing the other business and public institutions up all the time. Overcrowded fields are being made better and more substantial by consolidations, so that more complete coverage and service may be rendered to business for the pay received — and the rates are thus not high, however much they may have been advanced for the improved newspaper.

"Give the newspaper an individuality; make it different and fill it with interest if you have to be radical." Thus spoke a newspaper publisher-statesman recently as he condemned the modern tendency to use "canned" stuff in the makeup of newspapers and to take news and other features edited by some one hundreds of miles away from the plant that prints the paper. He called the user of canned stuff lazy, and predicted the gradual elimination of such newspapers in the future. The numerous service syndicates are saturating the country with mediocrity in the newspaper business.

One of the state press bulletins offers this illustration: "An editor and a merchant were discussing the virtue of billboard advertising. The merchant contended that more people read the billboards than read the newspapers. After a lengthy conversation in which neither man would give in, the men parted. The next week the merchant came tearing down to the newspaper office, wanting to know why the obituary of his wife's mother was not in the paper, especially after he had seen that the copy was taken to the newspaper office. "Well," said the editor, "I knew you wanted that obituary read by the people, so I took it out and nailed it up on your billboard."

Indications are that postage rates on second-class matter will be increased by the next Congress. Study of postage rates on different classes of matter has been going on for some time, and postal authorities have refused to act in any way whatever looking to a reduction of postage rates on newspapers until the result of the survey has been compiled. Now a proposed bill increasing postal rates on second-class matter seventy-five per cent in nearby zones is in the hands of members, it is said, and the attempt to raise these rates will doubtless be made. If our publishers do not get their side of the proposition adequately presented and upheld, the bill will get across. In the past it has been recognized that newspapers and other publications have created so much first-class postage business that their own rate could well be below the average cost of handling. If it was a subsidy, it has worked to the increase of such mail till postal officials apparently no longer regard the subsidy as essential.

State legislatures will soon be meeting again, and it is time newspaper publishers began thinking of legislative programs so they will be better able to meet public requirements for information. In certain states interests long in control of legislation have managed to gradually eliminate newspaper publicity — with what end in view may be imagined. California is an example. In that state official publications in newspapers are so few that publishers pay little or no attention to that class of business. Taxpayers could be interested in more publicity for all offices and by all public servants. In every state practically half the taxes go to the schools, and yet how many of them have any laws requiring that reports of moneys collected and spent for the schools shall be published? In some states the tax assessment lists are published, with a result that much more property is brought out of hiding and listed for taxation, and at the same time equalization of taxes is helped greatly by the publication. State, city and town officials have no reason to feel they should handle all public funds without publicity of any kind. Legislatures may pass laws protecting the people in these matters. In many states the tendency has been to suppress rather than to promote publicity, and in all states there is a continual fight against the expense which such publicity entails. The newspapers are the people's direct protection against graft and fraud, and while they may compromise on rates far below the usual commercial rate for such official matter, they are serving their communities best when they demand that such matters be given the fullest publicity.

From Mellette, South Dakota, comes an exhibit of the *Mellette County News* dated September 4, 1924, in which considerable space is given to news of a county picnic given by that paper to its correspondents, its employees and all their families. Even inclement weather did not discourage the picnic, as Mr. and Mrs. N. A. Gerig and their son, of the *News*, gathered their guests in a church basement, where all could be seated at a well arranged table, where they enjoyed visiting and getting acquainted. Editor Gerig gave an impressive talk on the newspaper, its purposes and functions, and its importance in the development of community life.

County and district fair managers are just naturally attracted to the newspaper fraternity by their realization that without the aid and coöperation of the local and adjacent newspapers such a fair can hardly be made a success. Each year editors and their families of a part of three states — Nebraska, South Dakota and Iowa — are guests of the Tri-State Fair at Sioux City. Business men and boosters look after them all the time they are in the city during two days of the fair. This year nearly two hundred persons got in on the fine free entertainment offered by the fair and in the banquets, luncheons, dances and other features. And later, at Spencer, Iowa, the Clay County Fair Association entertained newspaper people from southern Minnesota and northern Iowa at the biggest county fair we ever heard of.

Getting and handling new subscriptions is one of the most interesting and lively topics for discussion at all newspaper gatherings. Presented as a program for discussion, there are three most important propositions that may be well considered and threshed out for the benefit of publishers of all sizes and kinds of publications. One phase of the subject is soliciting subscriptions — how it is to be done, who is to do it, when it is to be done. Another phase is the use of premiums — whether to make valuable premiums that sell the newspaper along with themselves, or small premiums as bait for the new subscriber. A third phase is the voting contest as a speculation in wholesale lots of subscribers and cash collections at a high percentage of expense. When all these phases of the subject of getting subscribers and collections have been exhausted, there are still many other ramifications that may come in, and these will supply sufficient fireworks for an afternoon meeting if you get them started.

Review of Newspapers and Advertisements

By J. L. Frazier

Cecil P. Rich, Pratt, Kansas.—*The Mirror* is a mighty fine paper in all respects, and not the least of the virtues is that it is well printed on a good grade of paper.

The Advance, Jamesburg, New Jersey.—The September issue is excellent in all respects except the printing of the text pages, which are woefully weak. The cover design, printed in colors on black paper from linoleum blocks, is remarkably good.

Rice Lake Chronotype, Rice Lake, Wisconsin.— Your "Fiftieth Anniversary" edition is excellent. We are reproducing the first page as an example of the advantages of boxed items, for one thing, of a good system of headlines


FIFTIETH ANNIVERSARY EDITION

RICE LAKE—History, Commercial and Industrial Enterprises, Scenic Beauty, Agricultural Resources—BARRON COUNTY

5,000 COPIES

Rice Lake Chronotype

THIRD SECTION

CONSOLIDATION OF EIGHT BARRON COUNTY NEWSPAPERS

MANY BREEDERS TO ATTEND SHOW

RECORDS BROKEN AT COUNTY FAIR

TRIM STILLWATER AT NEW RICHMOND

BLAINE, LEVITAN, ZIMMERMAN LEAD

FAREWELLS GIVEN THREE MINISTERS

EIGHT YEARS FOR HAYWARD BANKER

Nicely arranged and interesting first page from Rice Lake (Wis.) *Chronotype's* "Fiftieth Anniversary" edition.

for another, and finally of orderly, symmetrical arrangement. The print, while uneven in spots, is nevertheless away above average.

North Shore Press, North Vancouver, British Columbia.—The first page of your paper reproduced in miniature as part of the "design" on the cover of your booklet "A Beckoner to Better Business" is strong and well arranged. The booklet itself is very satisfactory and gives a good impression of your paper and facilities.

L. S. Tyrrell, De Kalb, Illinois.— In general the first page of your "election" issue is mighty good. It has a "kick," to which the large cuts of Coolidge and Dawes contribute materially. You must, however, exercise more care in writing and setting your headlines. The two or three hand-set lines of such heads should be almost, if not exactly, the same length if the heads are to look well. Consider the irregular, ugly contour of the three-line head about the Apollo Piano Company and you'll grasp what we mean better than we can explain it in words.
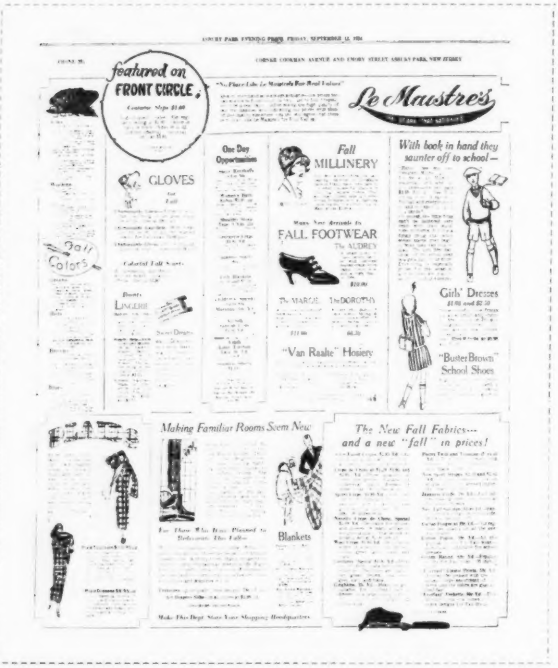
Ernest Harcourt, Winter Hill, Massachusetts.— Your advertisements are unusually good in arrangement and display and would be excellent if better type were used, although the faces employed are of better design than we find in most papers we examine. The "Who's Who" ad. for the *Sunday Press* would have been fine if some other letter than the linotype antique face had been used for the body matter. This letter and Bodoni, used for the display, are wholly inconsistent. The page Le Maistre advertisement is a fine and distinguished example of the department-store style and is reproduced.

Benton Standard, Benton, Illinois.—The most outstanding good feature of the *Standard* is the clean and even presswork, although the advertisements run a close race for honors. Those displayed in Caslon are particularly attractive because of the good design of the type face, and are impressive as a result of the large size of the display. Few lines are emphasized, and these are displayed with a vengeance. That's the ticket. In one or two instances we find the body of advertisements, quite considerable in amount, composed in italics throughout. We are also pleased to find that the advertisements on most pages are pyramided, in fact, on all except the first page, where advertisements should not appear. With a ten-page paper, advertisements on the first page seem inexcusable. However, the volume of advertising is large and on none of them except the first is the fifty-fifty ratio in evidence. As a matter of fact the volume of advertising in the issue justified a twelve-page paper. The rate for advertising should be determined on the basis of giving as much space to reading matter as to advertisements. In fact, the more news the greater the value of the space for advertising because of the increased reader interest.

Curry County Reporter, Gold Beach, Oregon.— Our compliments are extended upon the excellence of your special "Roosevelt Highway Number." The amount of advertising speaks well for the individual who solicited it, and the fine array of interesting reading matter, devoted mainly to playing up the section of the country represented by the *Reporter*, indicates an editorial department that is able and energetic. These are the prime features. The print is a little too pale on the copy we received, and while the advertisements are well arranged and displayed the type faces are not always attractive ones and there is a tendency to set too much of some advertisements in large type. A few outstanding lines in large display and the remainder in considerably smaller type makes an advertisement emphatic and clear. It is the contrast between large and small, between black and white, which makes effective display. An advertisement set altogether in large type is not so lively looking or effective in attracting attention and interesting a reader as one in which there is effective contrast. This is a general principle, of course — there are infrequent exceptions. The makeup of the first page of the news section is faulty, because the largest heading is near the bottom of the page. The major lines of the two double-column heads at the top of the page are not large enough

in relation to the size of type used for the second deck. They do not stand out as the major lines of an important news headline should. The printing on the sections containing halftones is much better than that on the news section, because of the smooth paper.

V. E. Swanson, Cawker City, Kansas.—The four-page advertisement of Jacob Rothschild is in all respects under your control a mighty fine example of the department-store bargain sale style. The same display and arrangement executed in some of the more up-to-date and more attractive type faces would be a knockout, although in advertising effect it is just about that as it stands. About the only fault to be found with the typework is that spacing is too wide between words in some of the heads.



Distinctive panel corners feature this full-page department-store advertisement from the Asbury Park (N. J.) *Press*, which was laid out and composed by Ernest Harcourt.

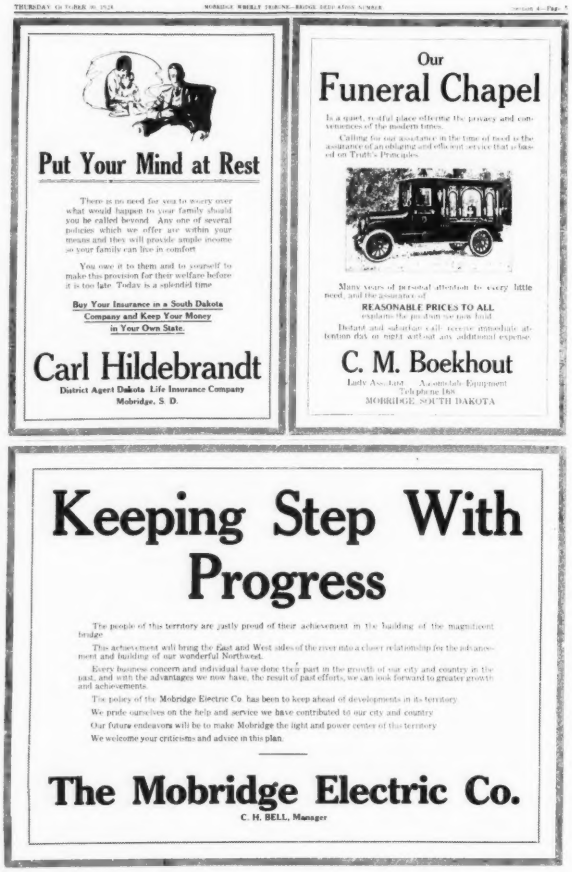
Burley Bulletin, Burley, Idaho.—The "Fair" edition of your paper is very good indeed. The first page is snappy and interesting, and while the arrangement of the headings is not perfectly symmetrical the page is in quite good order nevertheless. The printing is clear, with just about the right amount of ink. The ads. are well arranged and displayed, although some of them are not attractive because of the use of type faces that are not pleasing. Among them are faces many years old; in fact, faces no longer offered by the founders because they wouldn't sell in competition with the much handsomer and better ones that have been brought out in the past ten or fifteen years.

Bogalusa Enterprise, Bogalusa, Louisiana.—We appreciate the reason for printing your issue of October 30 on Kraft paper, a local product, but in view of the dark, somewhat "greasy" character of the paper extra care should have been exercised in printing. So much ink was used that the whole paper looks smeary and dirty, which does not show the paper very favorably even though it may be understood to be wrapping and not printing paper. The heavy print is especially deplorable in view of the fact that the paper is seemingly more translucent than news-stock, and the print from one side showing through on the other aggravates the effect noted as a result of too much ink. Very good ad. display goes for naught because of the poor printing.

Mobridge Weekly Tribune, Mobridge, South Dakota.—Our compliments are extended to you upon the general appearance of your "Bridge Dedication Number." While all features bear evidence of skill, care and taste, the presswork is of most outstanding excellence. In the conduct of this department we have examined thousands of newspapers and do not recall a single one in which halftones were printed better when ordinary news-stock was used. The presswork, in fact, is better than it is on ninety-nine of every hundred papers we look over—and we see some mighty good ones out of the many that are badly printed. Makeup is lively looking and the arrangement is well ordered and in good balance throughout. Advertisements are fine, too, and not a little of the paper's attractiveness is due to the consistent Cheltenham display, the Bold, Extra Bold and Medium being used. This is not so good, of course, as the consistent use of the bold or medium face would be, but, being a family affair, it is better than a mixture of different races and nationalities would be. The excellence of the display and printing makes the point we make about three varieties of Cheltenham hardly worth mentioning. We are reproducing a page of advertisements to demonstrate to our readers just what we're driving at when we refer to "simple, forceful display." The attention of our readers is also directed to the border around these advertisements, which was used on the larger advertisements throughout the paper. A thinner, lighter border was used for the smaller ads. This is another application of the idea of consistency, which goes a long way toward making a newspaper attractive. More power to the *Trib*—it's a whale of a paper!

Reedsburg Free Press, Reedsburg, Wisconsin.—Your "Golden Jubilee Edition" is commendable. Except for a little offsetting here and there from the large type the print is very good indeed. While they indicate too pronounced a tendency toward the ornamental use of rules and paneling, the advertisements are good on the whole, particularly as regards display. Indeed, with a more limited use of rules and better type faces in some instances the advertisements would score high, but let us advise you against the use of the atrocious condensed block letter type in advertising display. We note at least one advertisement is given "island" position, which is something you should never allow—nothing cheapens a paper quite so much as that. Order as the first law applies to newspapers as well as to Heaven, and in newspapers it is most simply and effectively achieved through pyramiding the advertisements; that is, grouping them in the lower right-hand corner of the page—not only on one page, but on all. Poor justification and fitting of borders is responsible for a number of bad joints which detract from the appearance of your paper, more perhaps than you realize. This is a simple matter to overcome, indeed it is the result of carelessness. A little closer attention given this matter will result in great improvement and will well repay you.

Penticon Herald, Penticon, British Columbia.—While the first pages of the several issues submitted are interesting and well arranged, the best feature about the paper is the print. It approaches perfection, considering the standard that can be hoped for. The advertisements are well arranged and displayed, but, unfortunately, the display of most of them is composed in condensed and extra-condensed type faces. It is possible, of course, that types of this character are all you have, in which case some one made a decided error when the equipment was purchased. In nearly every case, too, there was room for type of regular and pleasing shape, and in one or two instances the condensed faces are letter-spaced. The invention of unnatural type faces inconsistent with the law of proportion, one of the principles which govern the beauty of things, was more a misfortune than an advantage. In ninety-nine per cent of the cases where condensed types are used the regular shape could be used with much better effect and with much greater display value. Remember height is not the only dimension a letter has and that openness is essential to an effective as well as pleasing character. There is another respect in which you should exercise caution and that is setting large masses of matter as in the McKenzie advertisement (July 18 issue) wholly in capitals, particularly when the lines are so closely spaced as in this instance. The reason for doing this, doubtless, was to avail yourself of the machine and to avoid setting the matter by hand. If you want to use the machine for body-matter composition on advertisements by all means get a font each of twelve and fourteen point mats. Do not set the text of advertisements wholly in caps. or in lower-case of smaller size than is justified by space and importance.



Strong, clean-looking display ad. page from the Mobridge (S. D.) *Tribune*. Cheltenham is used for display throughout this fine, well printed paper, and the border surrounding these three ads. is used for all large displays, a lighter border around the small ads.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

Forty Years in Newspaperdom

By Milton A. McRae

THIS is the autobiography of a newspaper man, Milton A. McRae, the McRae after the hyphen in the Scripps-McRae League of Newspapers, which comprises some of the best known and most prosperous daily newspapers in the Middle West. "It is the magical history of a major newspaper success and is one of the rare revelations concerning the famous Scripps family, with whom Mr. McRae was associated as employee or partner throughout a marvelous generation of journalistic pioneering and also the establishment of the Scripps-Howard organization of this day." This is the way the *Editor and Publisher* welcomes the book.

"Mr. McRae is a man who has been close to the fountain-heads of American journalism during the last forty vivid years, has been intimate with the roots of contemporary American history during these four tremendous decades," Arthur Vandenberg, the gifted editor of the Grand Rapids *Herald*, says in a preface to the book. He adds:

When such a man has combined acute professional perceptions with rare personal powers of incisive observation and absorption, he becomes supereligible as a dependable and illuminating chronicler of his times and of the personalities and events that have chaptered his era. When, in addition to all this, he has enjoyed the confidences of great leaders who have directed the political, industrial and social destinies of an unprecedented epoch, such a witness is emphatically qualified to turn recorder for the reminiscent benefit of his friends, his contemporaries and his country.

In the first chapters Mr. McRae, who made millions from newspapers that started small and grew great, tells his boyhood story — how he tried one adventure after another in finding his life-work: manager of children's circuses, hulled-corn manufacturer, actor (as Louis XIII. in "Richelieu" at the old Detroit Opera House), reporter on the Detroit *Tribune*, theatrical advance agent, medical student, hotel clerk, advertising salesman, country school teacher, brakeman on a passenger train and circulation manager of the Detroit *Evening Sun*. "Finally," he writes, "I came to haven in the office of the Detroit *News* in 1880." It is the old tale of the boy of ambition and grit, going through a number of hardships, but emerging better and more capable to tackle the next, finally reaching the top rung on the ladder of success. As Arthur Vandenberg says:

Abstractly, it is typically American that an earnest, purposeful youth — endowed only with the opportunity to hope and persevere, and the privilege of work — should have woven himself so prominently into the fabric of his time. Abstractly, it is typically American that a private citizen — shunning high political preference, frequently urged but never solicited — should have functioned so powerfully in the ongoings of democracy. Concretely, it is typically American that a working journalist — touching the evolution of newspaperdom from coast to coast — should have lived history with a direct contact which his observations invaluably reflect.

The book contains a number of interesting tales of the early newspapers in Detroit as well as of the Scripps family, "the most remarkable group of persons that has ever engaged in the newspaper business in this country." The story of the founding of the Scripps-McRae League of Newspapers is a fascinating one, indeed. The following terse formula is said to contain the fundamental public-service idea of this great newspaper organization: "Believe in the people. 'Vox populi' may not always be 'vox Dei,' but it's the nearest thing we've got, and if we follow that we shall not be far wrong — thus shall we develop a true and enlightened democracy."

Books Reviewed This Month

Across With the Ad-Men. By the Buckeye Cover Man (Carl Richard Greer). Published by the Beckett Paper Company, Hamilton, Ohio, to commemorate in permanent form the supreme achievement of advertising, the International Advertising Convention in London, 1924.

Forty Years in Newspaperdom. By Milton A. McRae. 498 pages, cloth cover. Published by Brentano's, New York.

Printing and Typography for Beginners. By Arnold Levitas. 196 pages, cloth cover, with a thirty-six page Teachers' Manual. McGraw-Hill Book Company, 370 Seventh avenue, New York. $1.50.

How the United States Can Meet Its Present and Future Pulp-Wood Requirements. By Earle H. Clapp and Charles W. Boyce. 100 pages, with numerous charts and tables. Issued by the United States Department of Agriculture as Department Bulletin No. 1241. May be had from the Superintendent of Documents, Government Printing Office, at 15 cents a copy.

Other Books Received

Yearbook of the Merchants' Association of New York. 380 pages and cover. Published by the association.

How to Dress Well. By Margaret Story. A valuable book for those needing the information. 494 pages, with gold-stamped cloth cover. The Funk & Wagnalls Company, New York. $3.50 net.

Abridged Scientific Publications from the Research Laboratory of the Eastman Kodak Company, Rochester, New York. 144 pages and cover.

Across With the Ad-Men

By Carl Richard Greer

MR. GREER, the advertising manager of the Beckett Paper Company, or as he is familiarly known, "the Buckeye Cover Man," has gone and done it again. A year or more ago, in collaboration with Thomas Beckett, he wrote "What a Buckeye Cover Man Saw in Europe," an interesting travelogue concerning practically every important country in Europe outside of Scandinavia. This year, as the title of the book indicates, he went across with the ad-men to the London convention of the Associated Advertising Clubs of the World, and he has written, without even a comparison, the most interesting account of that great event in advertising history, from the time the American visitors landed in Southampton to the return to New York, including close-ups of England's most prominent men both politically and socially. Especially interesting are some of these close-ups because of England's recent political upheaval and the views recorded of one or two members of the labor government.

Regarding the composition of the convention, Mr. Greer says:

The crowd was probably the most cosmopolitan that had ever assembled in this famous room (Royal Albert Hall). The visitors came from everywhere. Not a state in the American union nor a city of consequence was unrepresented. Every nation of the British Empire commonwealth had its quota, and Canada had many representatives. There were men from China and Japan and from every country of continental Europe, except possibly Russia and Turkey. Irishmen of all localities and all political faiths were drawn together by a common interest in advertising. The British Isles were finely represented. Nearly every town had sent its delegation, in most cases headed by the chief officers and citizens. Official and commercial London turned out its best, and I think it may properly be said that it was a notable gathering.

One particularly amusing incident of his sojourn in a London hotel, Mr. Greer describes as follows:

The trickster who installed my electric switches must have long since found a job as a theatrical electrician, as his talent for illusions was unsurpassed. There was a light in my hall, another in the bath, a chandelier in my bedroom and a reading lamp at the bed. There were also four switches conveniently placed. There was no trouble in getting a light in my hall, as the switch was by the door. But when I tried to throw on my reading lamp and extinguish my other lights, or to illuminate my entire quarters at one time, my troubles began. As soon as I would throw on one switch, the wrong light would come on, and any others that happened to be lighted would fade away. When I threw on my hall light, I could not get light in the bathroom. I could always light my chandelier, but when I tried to cut it off and light my reading lamp, I would turn on the lamp in the bathroom or in the

hall. At least ten minutes were required each night to adjust my lighting so that I could lie down with my newspapers and read myself to sleep. I have a suspicion that the contraption was devised as a current-saving scheme, and despite my numerous resolutions to study the whole thing out next morning, I was never able to make the necessary mental effort. To the last it remained a mystery and my knowledge of it continued empirical and vague.

We have culled this item from Mr. Greer's excellent story because we have a somewhat settled conviction that if it is allowed to stand without the support of corroborative evidence it is likely to create the impression that it was a hallucination caused by forgetfulness of the precepts stamped on our statute books by a Minnesota schoolmaster called Volstead. But it was not. We have had the same experience in London and continental hotels; but we did not dare to mention them at the time for fear that our experiences would be looked at in the wrong light.

The advocates of association among men surely had found a happy medium for the dissemination of their views in the Bishop of Durham, the Right Reverend Doctor Herbert Hensley Henson, who on behalf of the church welcomed the delegates at the Sunday morning services in the Westminster Abbey. The bishop said:

It is no mean proof of the intrinsic goodness of human nature that the more one knows of an individual almost invariably the better one likes him. Prejudice grows strong in isolation, and antipathies are nurtured in ignorance. Bring people together in friendly intercourse and they will create links of good feeling that will have a happy influence on business and politics. The harmony of the world will be secured, not by diplomatic instruments, though these may assist and register its advances, but by the sincerity of countless individuals bound together by ties, not altogether material, but having material aspects.

It is hardly possible that a more eloquent expression of the association idea can be found in all the literature of the world.

The recently defeated labor government has many times been accused of harboring socialistic or communistic tendencies. Whether this is so or not, it surely did not crop out in the speeches of the labor ministers as recorded by Mr. Greer. J. R. Clynes was the Lord Privy Seal and the labor government's leader in the House of Commons. His speech at the opening of the convention was so sound economically that it is hard to discern anything of radicalism in it. Among other things he said:

If you can give to the average workman an elementary knowledge of the administrative difficulties which have to be faced by the men who must organize and sustain industry and commerce in this and every country; if you can educate him about his own industry, lift the mind of the workman above the few feet of space in which his body may live; let him understand more of the world and the international character of trade; let him know that away from his work shop or factory skilled and trained men are striving to secure business, to dispose of goods, to buy and sell, to make and repair, as it were, the ravages which did something to wear out the financial resources of those who conduct our trade and commerce — the more the worker can be taught something of the larger aspects of his particular industry, the more will he see that his true interests are wrapped up in the interest and prosperity of the firm which he may happen to serve.

Of particular interest at the present time are Mr. Greer's intimate chats about such men as Stanley Baldwin, the new premier of England; Winston Spencer Churchill and Sir Philip Lloyd-Greame, both members of Mr. Baldwin's government; and their addresses at the advertising convention. Space forbids our quoting any of them. But it is safe to say that as a chronicler Mr. Greer has set a new mark, one that will not for a long time be surpassed.

How the United States Can Meet Its Wood-Pulp Requirements

By Earle H. Clapp and Charles W. Boyce

It will probably surprise you to know that each and every American citizen used 150 pounds of paper in 1922, or 90 pounds more than he used in 1900. And more than one-half of those 150 pounds was imported either as paper or as pulp or pulpwood, while less than one-fifth of the sixty pounds used in 1900 was imported. Are you interested in considering why we should be independent? In knowing how critical the timber supply situation is? In learning whether and how, now and in the future, we can become independent?

This book contains a comprehensive analysis of this problem and its solution. It is an attempt, the first, to work out nationally for the public and a steadily increasing wood-using industry the question of an adequate future timber supply. The authors are foresters in the service of the United States, and the book was prepared in coöperation with the American Paper and Pulp Association, and the Committee on the Perpetuation of the Pulp and Paper Industry in the United States.



Theodore Gerlach and Carl Richard Greer

This photograph was taken on the boat which took the delegates to the advertising convention in London. To the left is Theodore Gerlach, of the Gerlach-Barklow Company, Joliet, Illinois, president of the Specialties Division of the Associated Advertising Clubs of the World. To the right is Carl Richard Greer, author of "Across With the Ad-men," reviewed on these pages. Mr. Greer is an old newspaper man. Immediately after leaving college he accepted a position as reporter on the old Cincinnati *Tribune* and was associated there with several men who afterward achieved considerable prominence — Wade H. Ellis, who became attorney-general of Ohio and assistant attorney-general of the United States; Francis B. Loomis, who later became United States minister to Venezuela and assistant secretary of state of the United States, and James M. Maddy, who for many years afterward was the advertising manager of the Erie Railroad. Later Mr. Greer was for fourteen years editor of the Hamilton (Ohio) *Daily News* and for eight years managing secretary of the Hamilton Chamber of Commerce. Since 1918 he has been director of company relations and advertising of the Beckett Paper Company.

Printing and Typography for Beginners

By Arnold Levitas

THE title indicates that this book is intended mostly for beginners in the art of preserving thought, philosophy and nonsense for generations to come, or as a text book on the fundamental principles and methods of printing and typography in the schools — part-time, continuation, evening, prevocational, vocational and what other names these institutions may have. Instruction is based on job cards and lesson sheets, which give the student a maximum opportunity for self-instruction with its accompanying development of self-reliance, and which allow the teacher the maximum of time for general supervision and individual instruction. These methods have been thoroughly tested in the public schools of New York city, where Mr. Levitas is instructor in printing and typography. He will also be remembered as a frequent contributor to the columns of THE INLAND PRINTER.

Says Mr. Levitas in his preface:

In all printing classes a certain amount of individual instruction on the part of the teacher is necessary, because it is not usual to find a group of boys in similar stages of development, nor is it possible to advance them all alike and with the same methods. In some printing classes the need of individual instruction is not so great as in others; but in all of them the need exists. It would not be possible for the instructor of printing to teach successfully a group of fifteen or more boys unless some method were involved by which it was made practicable for the student to teach himself at least part of the time — the amount of self-study to depend upon the circumstances in each case. Such a method has been found with the uses of job cards, or lesson sheets, and has been successfully applied in the vocational classes of the continuation schools, where the need for individual instruction on the part of the teacher and for self-study on the part of the boy is greater than in any other type of school.

Although this book primarily is intended for beginners, we see no reason why it should not also be of benefit to more advanced readers, even to journeymen. It contains a great deal of valuable information which few journeymen even possess. Especially is this the case when the author touches the mathematics of the industry.

The Puritan Heritage

By Roy Griffith

"Skilled Labor, the Puritan Heritage," is probably the correct title of this book, printed at Cambridge, Massachusetts, by the Perry-Estabrook Press, Incorporated, as the contribution of that company to the annual New England Week. The author freely discusses the value of the Puritan as a skilled workman, while he is deprecating his religious and political narrowness and intolerance. The little treatise ends with the following tribute to printing:

The type case and the college came hand in hand to New England, and have more than distinguished it. No form of skilled labor calls for greater accuracy, precision and knowledge than the printing craft, whose service to commerce as well as to every other human endeavor has been incalculable. It is a source of pride to every New England printer that he is a workman serving workmen, and a torch bearer of the Puritan heritage in its most exacting field.

The book is beautifully printed in red and black on one of the Worthy Paper Company's most attractive laid sheets, the Georgian, with deckled edge on the long side of the sheet.

EDITORIAL

Good printing, especially good composition, can not be sold on a price basis; consequently to furnish estimates on the cost of such composition is more or less hazardous. However, there are times when such estimates are demanded and must be given. It is then up to the estimator to prove his worth. If he knows all the outs and ins of the game he is all right; if not ——. On page 410 of this issue of The Inland Printer a new method of estimating display composition is given. It's not a cure-all; but it has this in its favor: It is simple. Try it out.

An Ounce of Prevention Worth a Pound of Cure

When will printers stop allowing themselves to be made fools of by unscrupulous buyers of printing? Day after day we hear of tricks played on the "poor unsuspecting printer," and day after day we hear of the same "poor unsuspecting printer" falling for the tricks. Here's one that came to our attention not many days hence:

A printer — Jones we will call him here — was called in by a customer for whom he had been printing a catalogue for several years past. A new edition was to be printed, the specifications exactly the same as the preceding edition, but there was to be a reduction in the quantity. Jones was asked to give a figure on the reduced quantity. He did. Shortly afterward he was asked to give another figure covering the difference between the quantity he had figured on and the total run of the preceding edition. His combined estimates were, we will say, $7,050.

The customer called in another printer — to be known as Smith here — and asked him for an estimate on the job, the same specifications but no reduction in quantity. Smith submits a quotation only $50 higher than Jones's combined figures. Thereupon the customer proceeds to inform Smith that he is way out of line in his price, and as proof he shows him the estimate on the reduced quantity as submitted by Jones, carefully concealing all but the name of the firm and the price quoted. So Smith is convinced that his price is just about $1,000 higher than that of his competitor, and in order to get the job he cuts his figures to just about $50 below the price given by Jones for the reduced quantity, meaning a cut of about $1,050 from his original figure.

We must, of course, give the purchasing agent credit for putting over a smart piece of business. Would that we could give the printers credit for being equally smart.

The sad part of the whole matter is that had Smith shown a little confidence in his competitor and gone to him in a frank and friendly manner, he would have learned the truth about the situation, saved himself a possible loss, and prevented the job from going into the heap with the many others that most likely will never again be produced at a price anywhere near their true value, or on a real profit-producing basis.

Oh, ye of little faith! Why not compare notes with a competitor occasionally and stop this nonsensical slashing and cutting merely to prevent a job from going elsewhere?

Did Arthur Brisbane Fail?

Arthur Brisbane is editor-in-chief of the Hearst publications; as such his articles are read from one end of the country to another. He is also a reasonably popular platform orator; as such he is listened to with great interest because of his reputation as an editor. At the A. N. P. A. convention in the Waldorf-Astoria in New York in the early summer Mr. Brisbane said: "There are five hundred people in this room. One kind of advertiser would ask the woman at the desk, 'How much to whisper? How much to shout?' If she said, 'Five dollars to whisper, fifty dollars to shout,' the wrong kind of advertiser would buy ten whispers and think he was advertising. The right kind of advertiser, with only fifty dollars to spend, would buy one shout and make sure that everybody heard him. Taking a full page in colors is to shout, otherwise to command attention."

We are just a little bit skeptical about the philosophy or psychology involved in this statement. We are just a little bit afraid it is somewhat out of date regarding facts.

Granted that the circus barker or shouter, as the nearest approach to Mr. Brisbane's goal, is still a factor in circus or side-show publicity; but his endeavor is only to clinch the sale by a mass already interested. Every soul within his hearing is a potential customer, and to "command attention" on his part is only one step toward final action. But would his shouting have been as effective if his audience had been as indifferent as the newspaper-reading public is? We doubt it. Commanding attention is only one step in advertising. If it had been otherwise, the sandwich man, the wearer of loud clothes, the hawker of the cheap jeweler or the second-hand clothier would still have been publicity factors. But they have disappeared with a number of others of their ilk.

At a recent operatic performance in Vienna an elderly man was sitting through the first act without removing his hat. At the opening of the second act, when he was sure that everybody within his sight was looking at him, he removed the hat, disclosing a clean-shaven head with an advertisement of a popular chewing gum painted thereon. Further investigation disclosed the fact that he was a war-victimized nobleman having adopted this publicity method

to make a living. If Mr. Brisbane's argument is correct, he surely should be a success, for he certainly created enough attention. But we doubt the advertising value even of this kind of "shouting."

Now let's see what "whispering" will do as a publicity factor. J. G. Pattee, sales manager of Newcomb-Endicott Company, Detroit department store, says: "In the month of March, when practically every department store in the United States fell behind in sales, Newcomb-Endicott showed a gain of fifty-five per cent. We did it through direct-by-mail advertising. March 1 we sold in one day $25,000 worth of oriental rugs at an advertising cost of five per cent. Not a line of newspaper advertising was used to exploit those rugs. Direct mail alone sold the $25,000 worth of rugs in one day — and at a saving of fifteen per cent in advertising costs, for our advertising costs on items advertised in the newspapers average over twenty per cent. The rug sale was only one of six separate direct-mail events held in different sections of the store on the same day. Sales for the day throughout the store were more than trebled."

Abraham & Straus, Brooklyn, mailed a single illustrated letter to a selected list of well-to-do women and within twenty-four hours sold $23,000 in furs. The single circular letter was the only advertising that was used to promote this sale.

Showers Brothers, furniture manufacturers, with huge plants at Bloomington, Indiana, and Burlington, Iowa, say: "Our annual sales amount to $10,000,000. Although we have advertised extensively in national publications, direct-by-mail selling costs are much lower, and in pulling power direct-by-mail far outdistances other forms of advertising. This year eighty per cent of our total advertising appropriation will be invested in direct-by-mail selling. One letter in our 1923 campaign sold $33,000 worth of kitchen cabinets to dealers at a net selling cost of two per cent."

So we are just wondering if the great editor did not fail signally in his statement; we are just wondering if "whispering" to a selected few interested ones is not more efficient than "shouting" from the housetops to the indifferent mass.

An "Inland Printer" Editor Honored

It is a great pleasure indeed to be able to record here that one of the members of the editorial staff of THE INLAND PRINTER has recently been the recipient of additional honors. Stephen H. Horgan, who for more than thirty years has through these pages recorded the progress of photoengraving as it developed month by month, has been taken into the organization of the Walker Engraving Company, of New York, where he will give more of his time to educational purposes and to consultation in patent and legal cases.

Mr. Horgan has spent fifty years at photomechanical work, and little in its history has escaped him. He has been rightfully recognized as the historian of the photoengraving industry, as well as the Dean of Photoengravers. In THE INLAND PRINTER for March and April of this year his work in making the first practical halftones was recorded with reproductions of some of his early published halftones. This shows definitely that to America is due the credit for an invention in 1880 which has frequently been attributed to Meisenbach, of Germany, who, it is sometimes erroneously claimed, invented the halftone in 1882 and 1883.

The important bit of history which was recorded in these pages has been revised by the author, Miss Lida Rose McCabe, who had the privilege of inspecting Mr. Horgan's early note books, and has been reprinted in permanent book form so it may be available among the records to be found in libraries. Mr. Horgan's book, "Halftone and Photomechanical Processes," has long been out of print and now brings premium prices when copies can be found. This book was made available to Japanese process workers through a translation into their language. His "Photoengraving Primer" has been put into Spanish. Another book, "Photoengraving — How to Order," is also out of print.

The latest "stunt" performed by Mr. Horgan was to prove to experts of the American Telegraph & Telephone Company that a picture in colors could be transmitted over a telegraph wire as easily as one in black, as has been recorded in past issues of this journal.

We record with pride the progress of one who has had such a large part in placing and keeping this journal in the lead among publications in the printing and allied fields. Our best wishes go with Mr. Horgan wherever he may be. It is gratifying to see him receive the recognition to which he is entitled for the many years he has devoted to advancing the interests of the art that has played such a prominent part in the advancement of printing as well as in the entire field of business, and in the increase of knowledge and culture.

Announcing a New Department of Offset Printing

For some time past THE INLAND PRINTER has been considering the matter of branching out into the offset printing field as a means of enlarging its service to the printing and allied trades, and now takes pleasure in announcing that a department devoted to offset printing will start in its issue for January, 1925. It will be conducted by Frank O. Sullivan, widely known throughout the printing and lithographing fields as Frank "Offset" Sullivan. Probably no man in the allied industries is more familiar with the offset field than he, or better able to disseminate information on the subject.

Recognizing the rapid growth of offset printing and its continually increasing importance, we aim — and it is the aim expressed by Mr. Sullivan — to make this new feature a constructive help to offset printers as well as to give letterpress printers a better insight into the various phases of the process and its possibilities. One feature already in preparation is a series of articles forming a complete text book on offset lithography, which will take the reader step by step through the entire process.

The inauguration of this department is somewhat of a variation from the established practice of this journal, which has been devoted almost wholly to letterpress printing, though it has always been our policy to record the progress of all branches of the graphic arts. Additional pages will be provided to take care of the matter devoted to offset, hence the new department will in no way detract from the service we have been rendering letterpress printers, but will rather enhance it.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should reach us by the tenth day of the month.

New Income Tax Rulings

Premiums on Business Insurance.— Premiums paid by a taxpayer on an insurance policy on the life of an officer, employee or other individual financially interested in the business are not deductible from gross income, if the policy is taken out for the purpose of protecting the taxpayer from loss in the event of death of the officer or employee insured. However, if the taxpayer is in no way a beneficiary, except as he may derive benefit from the increased efficiency of the officer or employee, such premiums are deductible from gross income. In either case the amount realized upon such policies may be excluded from the gross income reported, whether the beneficiary is an individual or a corporation.

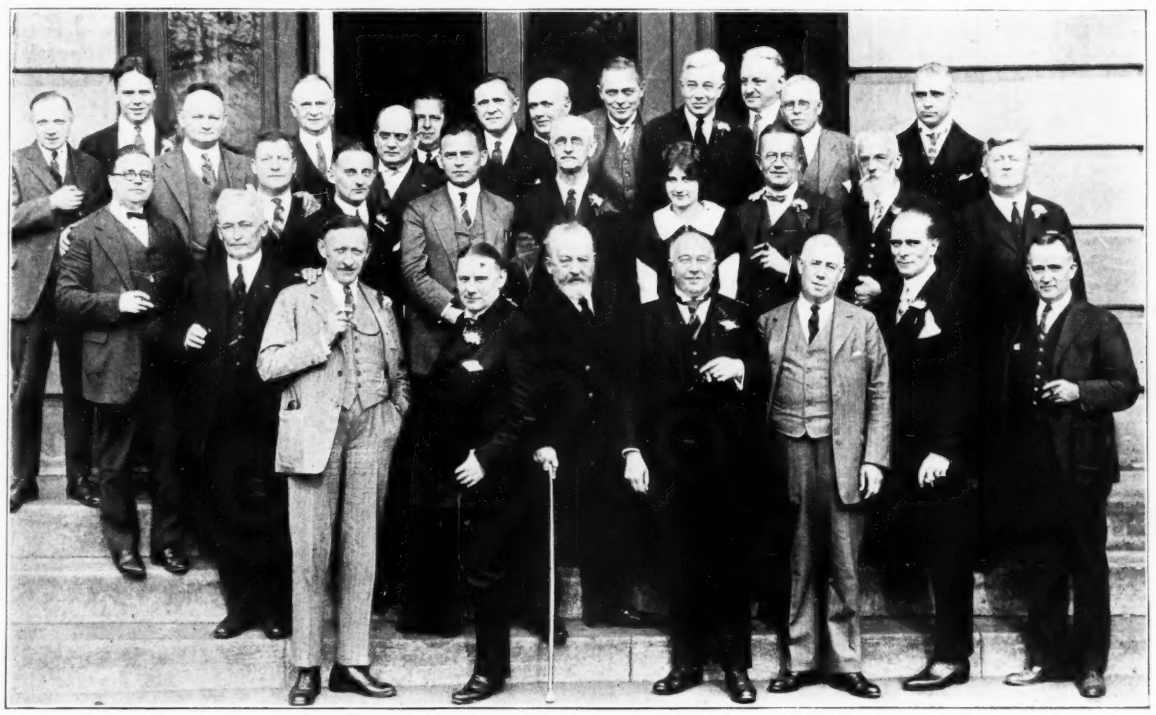
Gross Income.—The gross income of a corporation for the purpose of income tax includes and excludes the same things as the gross income of an individual. It embraces not only the operating revenues but also gains, profits and income from all other sources, such as rentals, royalties, interest, dividends and profits from the sale of capital stocks or assets, etc.

Worthless Notes Deductible.—Where a debt secured by a note has been found worthless it is deductible from gross income in the taxable year it was written off the books, whether or not the note is due or past due. The deduction in this case concerns the debt, not the note, as the note is simply an evidence of the debt. But it is up to the taxpayer to prove to the satisfaction of the Bureau of Internal Revenue that the debt is worthless.

Welfare Funds Tax Free.—Contributions by corporations to promote religious activity among their employees are a proper deduction from gross income, according to a decision handed down recently by the Board of Tax Appeals. The taxpayer in the case was the Poinsett Mills of Greenville, South Carolina, which in 1920 contributed $1,006.49 to a Baptist church in the mill village. The Board, in reversing a ruling of the Commissioner of Internal Revenue, held that the contribution was an allowable deduction as an "ordinary and necessary" expense in "carrying on its business."

Blind Student Wins Honors

The first journalism student at Northwestern University to obtain the required "string" of original "copy," demonstrated by clippings from newspapers, is Carl Bostrom, blind junior student, who has been groping about the Evanston campus of the university with spirit alight for several weeks, interviewing faculty members and demanding news of one and all. And now Carl has reached his goal; in fact, he has run ahead of it. One hundred and fifty



German Master Printers' Delegation at American Type Founders Company's Plant

The German master printers who came to this country as delegates to the U. T. A. convention in Chicago in October improved on their stay by visiting a number of printing and newspaper plants, typefoundries and printing machinery factories, such as the American Type Founders plant at Jersey City, the linotype plant in Brooklyn, the intertype plant in Brooklyn, the Miehle and Barnhart Brothers & Spindler plants in Chicago, etc. The illustration above is a reproduction of a photograph taken at the American Type Founders plant, where the delegation spent some time at the typographic library and museum. During the festivities in honor of the delegation an address of welcome was given by President Nelson of the company with responses by a number of the German guests. The lady at the side of Mr. Nelson in the center of the group is Miss Beatrice L. Becker, the librarian of the typographic library and museum.



The Lecture Hall.



The Exhibit.

Views of the Display of the Harris Automatic Press Company at the Direct-Mail Convention, Pittsburgh

inches of original stuff is required by Director H. F. Harrington, of the Medill School, but at the last count the blind student reporter had over one hundred and sixty inches.

Carl has allowed no grass to grow under his feet since his superiors told him his blindness would not excuse him. "I don't want you to make an exception of me," he answered with real spirit, and groped his way to a nearby office, where a friend had a live news "tip" for him. His first story was printed almost in full in a leading metropolitan newspaper — not because the reporter was blind, but because the story was crammed full of human interest. That gave Carl golden hope. Blind as he is, he has told friends he can see his way to success as a journalist. "I just love this work and am scheduling a number of good stories that I know I can get."

Carl apparently has not considered his blindness, much to the alarm of his mother, who repeatedly warns him to curtail his wanderings.

E. E. Bartlett Again Sails for Europe

Edward E. Bartlett, president of the Bartlett Orr Press, New York city, and director of typography for the Mergenthaler Linotype Company, sailed for Europe on the Olympic October 25. This trip will be a brief one, and will complement his journey abroad this summer in quest of technical information of wide scope for the printing industry. At that time he visited the leading libraries, museums and typefoundries of England, France, Italy, Germany, Belgium and Holland, and the journey was successful beyond anticipation. The present trip is to round out certain items of research and to renew inspiring contacts established in the summer. Mr. Bartlett's story of the new typography of Europe appeared in the *Linotype Bulletin*, No. 3.

FREDERICK W. SMITH, who for the past twenty years has been secretary-treasurer of the American Loose Leaf Manufacturing Company, has associated himself with the Ley-Cross Printing Company, Chicago, taking charge of the finances and production of the company.

John J. Dowling's New Connection

The many friends of popular "Jack" Dowling will welcome his advent into the bookbinding machinery and equipment field. He recently joined the selling force of the American Assembling Machine Company, New York city, and will sell the Juengst binding machines, the Rowe trimmer, and other devices which are now being developed.

John J. Dowling commenced his career in the printing business at an early age. He started to learn to be a printer with MacGowan & Slipper, who at that time printed the *Scientific American* and the *Rural New Yorker*. He remained with this firm for fourteen years, and next worked



John J. Dowling

for the J. J. Little Company, Trow Printing & Binding Company and the Charles Schweinler Press. He was assistant superintendent in the Schweinler plant for two years. In March, 1905, he went to the Publishers Printing Company as superintendent, and later on became production manager and then secretary of that company. Resigning September 1, 1922, he took a seven months' tour around the world, visiting almost every country and clime. Upon his return to this country he spent some months in Florida, finally returning to New York to get back into the game that is nearest his heart. His intimate knowledge of bookbinding machinery qualifies him for his new duties.

Standardized Slugcasting Machines

A handsome booklet just issued by the Intertype Corporation shows in considerable detail the advantages of a standardized slugcasting machine. As standardization of methods and equipment is given considerable thought today, printers and publishers will be interested in the facts brought out in this forty-page booklet. More than thirty-five features of the intertype are illustrated, all of them standardized interchangeable parts. Explanatory text is given with each illustration.

The booklet is of the convenient letterhead size, and is a two-color job, the cover a very attractive blue with red border and the inside on a good coated stock. The entire work was set in Intertype Kenntonian and Cloister Bold, and printed direct from the slugs.

Offset at Pittsburgh Convention

Offset played a prominent part at the exhibition of the Direct Mail Advertising Association, Pittsburgh, October 29, 30 and 31. Several offset houses, in booths of their own, explained to advertisers by word and by samples why so much direct-mail matter is being produced by offset. These offset houses, as well as almost all others, were represented in the big double booth of The Harris Automatic Press Company. Samples from offset houses the country over were shown, each one placarded prominently with the name of the firm which produced it. Reprint inserts from the Harris advertising campaign, presenting reasons for offset popularity, were distributed. As one visitor said, "It was a Harris offset press booth, but no one would have known it, as all the attendants talked about offset and not presses." Pictures of the lecture hall and exhibition booth of the Harris people are shown above.

Direct-Mail Convention

The new Board of Governors of the D. M. A. A., elected at the Pittsburgh convention, consists of: William A. Biddle, American Laundry Machinery Company, Cincinnati; Homer J. Buckley, Chicago; Percy G. Cherry, Might Directories, Limited, Toronto; Harry B. Kirtland, the University Press, Cambridge; Joseph Meadon, the Franklin Press, Detroit; Joseph B. Mills, The J. L. Hudson Company, Detroit; Robert E. Ramsay, James F. Newcomb & Co., New York city; Elmer J. Roeper, *Postage*, New York city; Charles R. Wiers, National Shawmut Bank, Boston. Charles W. Collier and F. L. Pierce continue as field secretary and secretary-treasurer.

The attendance at the convention was larger than ever before in the history of the association. The following resolutions were adopted at the last session:

RESOLVED: We send to our brethren in England cordial good wishes for the success of their efforts to develop printed salesmanship as a business-building force throughout the Empire.

Recognizing that advertising is the art and science of persuading a profitable proportion of a given class or classes of people to buy, through the printed word, and that all agencies of expression and circulation are but means to that end, we pledge to the newspapers and all the other proper advertising mediums our hearty coöperation and support, thanking the Pittsburgh newspapers in particular for the news and editorial support they have so generously given.

We renew our pledge of allegiance to the Associated Advertising Clubs of the World, and of our loyal and active coöperation in the Truth in Advertising movement, commending its extension into every section and every community.

We express to President Lou Holland of the A. A. C. W. and to Mrs. Holland our sincere sympathy in his illness, and our prayers, and insistence, for his speedy recovery, that he may be again in our midst with his gracious personality.

This association puts itself on record to Joseph B. Mills, retiring president, for his able direction of its affairs during his presidency. He brought it a breadth of character inherent in himself. His preeminence in the retail field developed enormously the association's opportunity for usefulness. We congratulate ourselves that he remains on the Board.

We urge on Congress and the postoffice department the passage of the necessary legislation and the adoption of proper measures for obtaining C. O. D. postage, and for the convenient transmission of small sums of money by mail.

We pledge ourselves, as an association and individually, not to more but to better direct advertising and selling, because we are firm in the belief that better advertising will so develop business that more advertising will result. In other words, we believe that business, and our relation to business, is a service to mankind, and to it profit is an incident and not an end.

Charles R. Wiers, of the National Shawmut Bank of Boston, was elected president of the association for the coming year.

New Barnhart Branch Manager

Barnhart Brothers & Spindler announce the return of Edward A. Tracy to the management of their St. Louis house. Mr. Tracy has a long record in the service of the Barnhart Brothers & Spindler organization, beginning at Chicago, where he



Edward A. Tracy

acquired experience in various departments of the business. After selling for a time, he was sent to St. Louis as manager of the house there. He was called back to Chicago in 1915 when a vacancy occurred in the management of that selling house. After successfully directing the affairs of the Chicago branch for several years, he was promoted to the sales management of the Babcock press department in Chicago.

Returning of his own choice to St. Louis, when the position of manager of that branch became open on November 1, Mr. Tracy has brought a broadened experience to the tasks of maintaining and upbuilding a superior service for the printers of the important Mississippi Valley territory.

President Hebb Honored

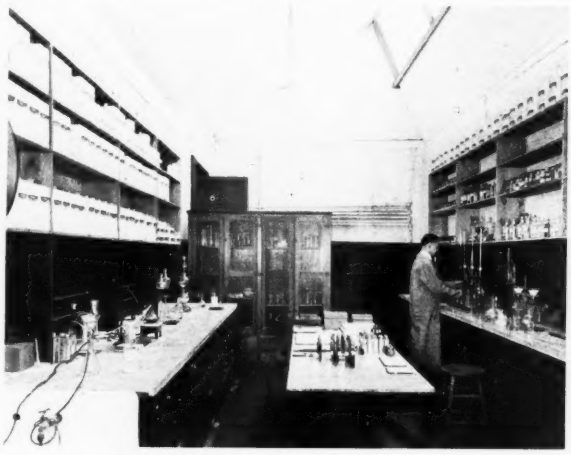
On Friday, October 24, the printers of Detroit honored George K. Hebb at a banquet held in the abbey of the Detroit Athletic Club. This gathering of his fellow craftsmen was in recognition of Mr. Hebb's election to the presidency of the U. T. A. as a reward for meritorious service to the craft.

The program was arranged on short notice by Ralph Thomas, and among the treats of the evening were the songs of John W. Coulter, of the Detroit *Saturday Night*. A dinner was served and several short speeches were delivered, among them one by Mr. Hebb, who in every way showed his appreciation of the thoughtfulness of his coworkers. Mr. Hebb was presented with a solid silver set together with a printed souvenir signed by those present and inscribed as follows: "We, the undersigned, being the other fifty-five, desire to leave with you, our good friend and counselor, that which is ours and ours alone. That is our signatures, and these to be a defense against the ravages of time and the weakness of flesh."

The size of the gathering and well wishes expressed indicated the high regard in which Mr. Hebb is held by every member of the organization. All promised earnest support in making Mr. Hebb's tenure of office most successful.

Disc Ruling Machine

The small jobbing disc ruling machine, manufactured by the G. E. Reinhardt branch of Foerste & Tromm, Leipsic-Connewitz, Germany, according to reports has proved a great success. The manufacturers report that there has been such a demand for this machine from the United States and other foreign countries as for no other new machine before. The printers were interested because they saw a chance to save time and money, especially when cross lines have to be ruled. The "Small Reinhardt" rules, cuts, perforates and crinkles the sheets at one operation and distinguishes itself by its production, exact working and easy operation. The machine is now built up to twenty-seven inches ruling width.



Chemical Laboratory of the Philip Ruxton Plant.



Ink Grinders in the Philip Ruxton Plant.

The Inside of a Modern Ink Factory

Sioux City Craftsmen's Club Formed

The newly organized Sioux City (Iowa) Club of Printing House Craftsmen, starting off with a membership of sixty, held its first meeting Saturday evening, November 15. The Western District of Craftsmen's Clubs, under the direction of the district representative, D. W. Campbell, of Omaha, Nebraska, held its meeting at Sioux City during the afternoon, and most of the delegates present stayed over to help give the new club a good start.

The Western District comprises the cities of Omaha and Lincoln, Nebraska; Des Moines, Marshalltown and Sioux City, Iowa. The delegates present were D. W. Campbell, L. R. Pinkerton, L. F. Long, J. S. Coche, G. E. Wallen, Harry Steinbauer, R. B. Wells and R. B. Case, from Omaha; L. D. McShane, James Monahan, Robert R. Myers and Bord. Hill, from Des Moines; Frank A. Pettit, from Kansas City, Missouri; Charles H. Murphy, A. H. Remy, L. C. Wallace, George W. Haglund, R. C. Shawver and Otto C. Pierson, from Red Oak, also the officers of the Sioux City Club.

Following dinner at the West Hotel, and entertainment provided by the local committee, the first meeting of the Sioux City Club was called to order by the president, W. E. Low, who extended a welcome to the visitors and told of the work that had been done in organizing the club. Several of the visiting delegates were called on for short talks, among them "Jim" Monahan, the international treasurer; Robert R. Myers, president of the International Association of Employing Electrotypers; D. W. Campbell, the district representative, who presented the charter to the new club on behalf of the international officers; L. R. Pinkerton, president of the Omaha club, and Charles H. Murphy, of Red Oak. The principal address of the evening was delivered by Harry Hillman, editor THE INLAND PRINTER, who spoke on "Craftsmanship and Its Principles."

Officers elected by the Sioux City club are W. E. Low, president; B. C. Hagan, vice-president; B. F. Bryson, secretary-treasurer. Members of the Board of Governors are R. C. Cook, Charles Rhebb, J. L. Wilson and W. H. Bastian.

Typographic Study in London

William H. Amery, instructor in typography at the London County Camberwell School of Arts and Crafts, has sent us two catalogues from the Department of Printing in the College of Technology, Manchester, England, and the Artistic Typography Classes for Compositors and Machine Minders at the Camberwell School. In the Manchester College of Technology full-time day courses extending over two sessions of about forty weeks each are conducted in letterpress printing, lithographic printing, illustration processes, bookbinding and business practice for printers. The equipment listed seems ample to take care of the present needs.

The artistic typography classes in the Camberwell school, London, are divided between the afternoon and evening. The classes held in the afternoon are for persons under twenty-one years of age only who are engaged in the trade. The curriculum embraces the practical and theoretical sides of the subject, interspersed with lessons in English and the history of the craft. Employers are asked to look upon these classes as supplementary to practical work, and are invited to give their apprentices the necessary time for attending them. Monthly attendance reports are made to the employers sending employees as students, and progress is reported every three months.

The evening classes are for the study of the theory and practice of typography in composition, press and machine work, and they deal with the artistic arrangement of type in both general and book work. A special class in drawing is held, which students are invited to attend, and the work of this class is especially arranged for young compositors, with a view to the development of the "layout" of copy. There are also linotype classes for apprentices in their last year and for senior students; also in bookbinding and lithographic drawing.

The aim of these classes is to cultivate a more intimate knowledge of, and to create an interest in, art as applied to typography, and to apply the knowledge thus acquired in producing specimens of the printer's craft that will reach the best standards in both type and arrangement. A certificate is granted to those who have satisfactorily passed through a three years' course of instruction and who have attended at least eighty per cent of the classes.



The Prince of Wales at the New York Advertising Club shaking hands with H. R. Swartz, president Intertype Corporation and treasurer of the Advertising Club.

Lectures on Offset

At the exhibition of the Direct Mail Advertising Association, Pittsburgh, October 29, 30 and 31, a series of lectures on the subject of offset were given by H. A. Porter, sales manager of The Harris Automatic Press Company. These lectures were illustrated by over fifty stereopticon views, charts and diagrams. In these meetings advertisers were shown why offset excels for the production of certain kinds of direct mail. Each advantage of offset was thoroughly described and illustrated. The fact was brought out that offset matter does not crack when folded, and illustrations of various kinds of mailing matter folded were shown and the results of the different folds closely emphasized in picture form.

Around the lecture room six panels were exhibited, each bringing out one advantage of offset. Each panel contained samples of offset work illustrating the specific advantage emphasized (see top of page 432). An offset job complete from the artist's original sketch to the finished sheet was a very interesting educational feature. This exhibit included the original plates, the transfers, the printing plates, the rubber blanket, etc.

Users of direct mail were requested to call in an offset salesman every time they had a piece of matter ready for production, and if the piece could not be produced effectively by offset the salesman would tell them so without hesitancy.

The Harris Automatic Press Company also had a booth in the main exhibition hall at this gathering.

Foreman Training Conferences

Announcement of a plan for a series of foreman training conferences was made at the dinner meeting of the New York Club of Printing House Craftsmen at the Aldine Club, October 16. A joint committee from the New York Employing Printers' Association and the New York Club of Printing House Craftsmen has had this matter in hand for over a year and the governing boards of both organizations have indorsed the plan that will be put into effect. As outlined, the conferences will focus on the managerial problems, and the subjects to be taken up will deal with the organization and direction of men, the handling of men, materials, machinery and records.

In the absence of President Renkel, A. E. Geigengack, vice-president, presided and made a report on the Milwaukee convention. Chris Steidinger, for many years with Zeese-Wilkinson, Incorporated, gave a very interesting talk on the subject of "Color Printing," and illustrated his address with printed specimens.

The Club of Printing House Craftsmen and the Printers' Supply Salesmen's Guild will hold a joint Christmas celebration at the Aldine Club on December 18.

The Printing Industry in New York

"Present Trends in the Printing Industry in New York" is the title of a monograph just issued by a commission at work on a regional plan of New York. Some of the facts indicated by this recent survey are that the number of employees in the printing industry in New York and its environs

increased from 42,000 in 1900 to 73,000 in 1922. The annual amount paid in wages is $72,000,000; the value of the annual output is over $400,000,000. New York is the largest printing center in America, and controls a fifth of the entire industry in the United States. In 1922 New York employed 49,094 persons in the industry, as compared with 28,034 in Chicago, 14,790 in Philadelphia, 7,184 in Boston, and 5,269 in St. Louis.

In explanation of the reluctance of employees to move their homes from New York elsewhere the report says: "To attempt to carry away from New York the higher grades of skilled men, the key mechanics, the artists, the men upon whom the whole structure rests, is almost impossible. It has been tried many times, but the consensus of opinion is that it fails. Even a higher salary or wage can not compensate for the art galleries, the theaters, the concert halls, the stores, advantages which may never be used but are part of the quality of New York that makes a New Yorker feel different from other men."

Operators Wanted

Receipt of applications for linotype operator and monotype keyboard operator at the Government Printing Office will close December 16. The examinations are to fill vacancies, at an entrance salary of 90 cents an hour for time actually employed. Appointees are allowed extra pay for Sunday, holiday, night or overtime work. The duties of the positions are to operate a linotype or similar typesetting machine, or monotype keyboard.

Applicants must have had at least two years' experience in the printing trade, of which at least one year must have been in the operation of a linotype or monotype keyboard. For linotype operator an average of 3,900 ems an hour is required, and for monotype keyboard operator an average of 5,000 ems. Competitors will not be required to report for examination at any place, but will be rated on their education, training and experience. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the Secretary of the Board of U. S. Civil Service Examiners at the postoffice or customhouse in any city.

The World of Paper

"The World of Paper," a film depicting the manufacture of paper from the earliest civilized era, has been completed by the General Electric Company and is ready for distribution. The story goes back to the ancient civilization of Egypt, to the days of hieroglyphic chippings. Then are shown the Assyrian, Phoenician, Chinese, Greek and Roman contributions to the slowly developed art. This period includes the cuneiform script on tablets of clay, the tedious manufacture of papyrus as well as the early forms of papermaking, invented by the Chinese. In the medieval age Gutenberg invented the process of printing from movable type. The film at this point presents a view of a page from a priceless relic, the famous Gutenberg Bible of 1450-55, the first book ever printed.

This pictorial history includes the introduction of printing into America, the Colonial method of making paper by hand, and the appearance on April 24, 1704, of the Boston *News Letter*, "published by authority," America's first newspaper.

The film then is devoted to modern papermaking, taking the spectator through the largest paper mill in the world. The mill produces hundreds of tons a day, and consumes hundreds of cords of wood daily and enough water to supply a metropolis. The wood pulp and sulphite processes are both shown, and there is a glimpse of the finished product in use in the pressroom of a metropolitan newspaper, as well as pictures of other forms of paper and products into which paper enters.

Uncle Sam as a Business Partner

How Uncle Sam becomes the actual partner, and the hardest and most efficient worker in most of the private industries of the country, was the note most strongly emphasized by the leading speakers at the convention of the Direct Mail Advertising Association in Pittsburgh in the last week in October. But the most concrete and epigrammatic presentation of this fact was that made by E. D. Gibbs, advertising director of The National Cash Register Company, who pointed out that Uncle Sam, using every known means of transport, by rail, steamship, airplane; snowshoe and sled in the far North; horseback and bicycle in the rural districts, regardless of expense or danger, transports the messages of business all over the world at the cost of a postage stamp. And then Mr. Gibbs let the postage stamp speak for itself, thus:

I am *licked* before I start out, yet I always deliver the goods.

I am *stamped* on at the beginning, but never at the finish.

I always get in a *corner* and I start in by getting in a *box*, but I find my way out.

I sometimes look like *two cents*, but that doesn't lessen my importance.

I always have a *head* on me, but I keep it to myself.

I've got to be *stuck* on something before I can do any work.

I'm just a little piece of paper with the seal of *Uncle Sam*, but the business world without me isn't worth a tinker's dam.

New Shepard Electric Hoist Catalogue

The Shepard Electric Crane & Hoist Company, Montour Falls, New York, has just issued a new catalogue of electric hoists which is a very attractive work. The book is completely descriptive of the floor-operated hoists made by the company and is the most comprehensive book of its kind ever issued. It describes each type of floor-operated hoist made by the Shepard Electric Crane & Hoist Company, illustrates an installation, gives a portrait view of the hoist, clearance drawing and dimensions, and complete information regarding capacities, heights of lift, prices, etc.

Exposition Conference Board

Tentative plans for the organization of a Graphic Arts Exposition Joint Conference Board to coöperate with the International Association of Printing House Craftsmen were made at a meeting held during the U. T. A. convention week in Chicago. While no definite action was taken, it was the consensus of opinion that in the future graphic arts expositions should be held not oftener than every five years and that the next show should be staged in New York city in 1927. It was deemed advisable to have the show for two weeks and to invite all the printing trades organizations to hold their annual conventions in New York at that time.

It was decided to form a permanent Conference or Advisory Board, to be composed



The Boston Office of The Paper House of New England

In this beautifully decorated office the familiar Caslon flower has been used as a border decoration of the wall, the stencil used being a foot wide. The color scheme is black and gray.

of one or two representatives of the various organizations in the industry, including the Typothetæ, craftsmen, printing machinery manufacturers' group, supply salesmen's guild, paper manufacturers and merchants, bookbinders, lithographers, photoengravers, electrotypers, direct mail, ink manufacturers, trade composition houses, stationers and envelope manufacturers. R. W. Nelson, of the American Type Founders Company, was chosen chairman of the Board, and Charles C. Walden, Jr., secretary.

Annual Meeting of Washington Typothetae

The annual meeting of the Typothetæ of Washington was held in the ballroom of the City Club on Thursday, October 2. There were more than two hundred persons present, and a number of distinguished guests were at the speakers' table. A banquet preceded the business session, which was presided over by William John Eynon, the retiring president of the organization and a past president of the United Typothetæ of America.

Following the banquet, a brief address was made by President Eynon, covering the accomplishments of the organization during the past year. Addresses were also made by Public Printer George H. Carter, Major Wallace W. Kirby, director of the Bureau of Engraving and Printing, and John J. Deviny, president of the Washington Club of Printing House Craftsmen.

The principal speaker of the evening was Merle Thorpe, editor of *Nation's Business*, who delivered one of the best talks ever made before the Washington Typothetæ. Mr. Thorpe is a printer of many years' standing, having started to learn the trade when but a lad of twelve years of age. For some years he was engaged in installing cost systems in printing plants. He related an interesting incident in connection with his experience in printers' cost systems. He appeared before a meeting of printers to illustrate and "sell" the cost system, but his audience was far from responsive. After he had talked for some time, one pompous printer who dominated local conditions got up and began to oppose this "new-fangled" idea of figuring costs, stating he had a cost system which was good enough for anybody. If he had $2 in his pocket when he opened his shop in the morning and $6 when he closed at night, he knew he had made $4. The audience was swayed by his speech, and Mr. Thorpe felt he was thoroughly licked and left the meeting much discouraged. Before going to that meeting he had received a telegram from Washington offering him the editorship of a magazine the United States Chamber of Commerce was planning on issuing. When he received the telegram he put it in his pocket intending later to wire his declination, but the result of this meeting was so discouraging he felt there could be nothing worse, so he wired his acceptance to Washington. That was some years ago, when the *Nation's Business* of today was something the wildest imagination could hardly conceive of. He took up the work in which he has been such an outstanding success. It was the cost system that changed his career and put him in a position for which he is eminently fitted, as is evidenced by the growth of this publication.

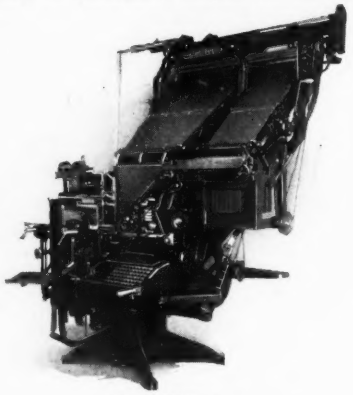
Mr. Thorpe held the undivided attention of his audience for an hour as he depicted business conditions and showed by examples how interdependent one business is upon another. He deplored the tendency of the times to attack "Big Business" simply because it is big, without giving any thought as to its honesty and integrity or the service it renders to mankind.

At the business session, the election of officers was held, with the following results: President, O. T. Wright; vice-president, Samuel M. Darragh; recording secretary, Robert Heiner; treasurer, W. W. Rapley; members of the Board of Directors, representing platen shops, S. Percy Oliver; representing cylinder shops, John H. Davis; representing bookbinders, Edward F. Gruver; representing trade composition plants, Roger W. Wheeler; representing electrotypers, Edward W. Huguely; representing duplicators, William N. Freeman; representing membership-at-large, Ralph Packwood. These men, together with the following past presidents, will compose the Board of Directors of the organization: Thomas W. Cadick, Charles F. Sudwarth, George H. Judd, Franc. E. Sheiry, Charles F. Crane, Frank P. Howard, Robert McP. Milans and William John Eynon.

Honorary membership was conferred upon Major Wallace W. Kirby, director of the Bureau of Engraving and Printing. Similar action was taken by the Washington organization one year ago in the case of Public Printer Carter. A handsome Persian rug was presented to Mr. Eynon in appreciation of his services as president.

New Linotype Models

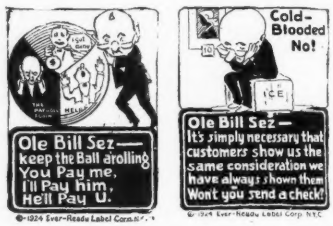
The Mergenthaler Linotype Company announces two new models to its long line of typesetting machines, Models 25 and 26. The special merit of these machines is that they are particularly adapted for the efficient production of mixed composition, or matter containing different type faces in each or every line; in other words, the distribution principle of the Model 9 has been adopted for the new models and somewhat improved. Both models are equipped with two standard magazines, while Model 26 also has two wide auxiliary magazines, which will carry a complete alphabet and figures or a corresponding number of special characters. All magazines on this model are operated from the same power-driven keyboard. Change from one magazine to another will not interrupt distribution.



Model 26 Linotype

Ole Bill Collection Labels

The Ever Ready Label Corporation, New York city, is marketing a novel system of collection stickers or labels, the "Ole Bill Says" series, based on the idea that to gain a smile is to win half the battle. The series contains a dozen different stickers, two of which are reproduced here. If these stickers can make collections any easier, they will be welcomed by a number of our readers.



A Glass Composing Stick

A novelty in the line of composing sticks has recently been put on the market by the Universal Sales Company, New York. The bottom part of the stick is made of frosted glass. This permits the compositor to sketch on the stick bottom the outline of a cut, no matter where it is to be placed, and enables him to set around the cut without further measuring. We can readily see how such a feature will save considerable of the compositor's time.

Personal and Other Mention

THE National Editorial Association has started a membership drive, offering sixty-two prizes aggregating $3,000 in value as an inducement to the members to help in the drive. The campaign will close May 1, 1925, and the prize awards will be given out at the Richmond convention the first week in June. The memberships must be from bona-fide newspaper people.

THE Sinclair & Valentine Company calls attention to its latest piece of printed matter entitled "Curiosity," the subject of which is a pretty balloon girl printed in Basic Process red, yellow and blue. It is very neat and can be hung in the office. The company states that if you have not yet received your balloon girl a postal card request will bring one to you immediately.

"OVER A SPAN OF YEARS" is the name of a booklet issued by the Dexter Folder Company, containing the story of seven thousand Dexter and Cross automatic cylinder press feeders. The booklet contains a number of reproductions of letters showing the experiences of well known printing plants — many of them using automatic feeders purchased from the Dexter Folder Company eighteen and twenty years ago.

THE baseball team of the Cargill company, of Houston, Texas, this year again won the printers' championships. Seventeen years ago the first Cargill company

baseball team took the field and almost continually since, excepting the war period, it has been winning championships. It is the oldest amateur team in Houston still playing and has won more championships than any other amateur team in Houston. It has a collection of beautiful loving cups representing not only printers' championships but some city championships as well. This year the team competed for the printers' championship only and won both the city and state printers' titles, and has ten consecutive victories chalked up to its credit without a single defeat. Of the original team of seventeen years ago only one member is left, but practically all members of the present team have been playing for the past three seasons, either in regular positions or as substitutes. All are regular employees of the firm. One reason for this continuous success is the enthusiastic support given by many of the other employees, who aid with their rooting.

THE Howard Paper Company, Urbana, Ohio, has just completed a new warehouse which will enable the company to carry a heavier stock of Howard Bond, white and colors. This puts the company in a better position of service to its distributors.

FOLLOWING a dinner at the New York Newspaper Club, thirty-five members of the staff of the Passaic (N. J.) *Daily News*, representing the business office, editorial department, composing room and pressroom, were recently shown through the New York *Times* plant. This is said to be the largest single delegation of newspapermen to visit the *Times* in one group.

THE will of Harry T. Tammen, one of the owners of the Denver *Post*, who died last July, was admitted to probate in Denver on September 7. Distribution of his estate, conservatively estimated as $2,000,000, was provided. Every employee of the Denver *Post* who has been in service five years will share in the estate, the bequests ranging from $1,000 to several thousands.

A. EARLE HIGGINS, formerly sales promotion manager of Rusling Wood, Incorporated, mural advertising, New York, and more recently with Henry Lindenmeyer & Son, New York, in the same capacity, has joined Rogers & Co., Chicago, as director of sales. E. W. Birr, formerly assistant secretary of the Union Bank Note Company, Kansas City, Missouri, also has joined the sales staff of Rogers & Co.

THE September tournament of the Boston Graphic Arts Golf Club was held on September 9 at the Sandy Burr Country Club, Wayland, Massachusetts. Twenty-seven members played eighteen holes in the morning, had luncheon together at the clubhouse, and then went over the 6,486-yard course again, a total of thirty-six holes for the day. In the morning round the first gross prize was won by Joseph S. Wesby, of Wesby & Sons, Worcester, Massachusetts, with 95. Hamilton B. Wood, of the Commonwealth Press, Worcester, was second with 97. First net prize went to Daniel D. Scott, of the Scott Linotyping Company, Boston, with 77; second net to George W. Finlay, of Finlay Brothers Company, Hartford, Connecticut, who had 81. First gross prize in the afternoon was taken by Edward A. Gordon, of the Boston Bookbinding Company, Cambridge, Massachusetts, with 94; second gross by Allen Finlay, of Finlay Brothers Company, Hartford, Connecticut. Joseph J. Dallas, of Boston, won first net prize with 73, Matthew F. Shea, of Shea & Manton, Boston, second.

WALTER WALLICK, of the Federal Printing Company, Des Moines, Iowa, informs us that the entry he was credited with in the blotter contest was the work of E. A. Koons, a compositor with the Federal Printing Company, and that to Mr. Koons belongs all the credit.

A HANDY folding metal pica gage has just been brought out by William J. Herbert, a practical printer who has worked in composing rooms in New York city for the past twenty-five years. Mr. Herbert resides at 296 Schermerhorn street, Brooklyn, New York. The gage is designed to do away with the torn pockets that result from carrying a twelve inch gage.

A CLASS in estimating was started at the U. T. A. offices, Chicago, on Monday evening, November 24. It is also proposed to organize classes in cost-finding and foremanship training for the benefit of properly qualified employees in Chicago printing plants. To be eligible for admission, an applicant must present a statement from his employer to the effect that he has had sufficient contact with the printing industry to profit from the instruction given.

C. WEIKEL, master mechanic of the United States Printing & Lithographing Company, Baltimore, says that the company he serves has had excellent success with Diamond roller chains in the driving of large and small printing presses. These chains, some in operation for over twelve years, have entirely replaced belts and sprocket chains in the operation of the machines. Mr. Weikel says: "All the Diamond chains have given exceptionally good service. Only one has been replaced in the entire time we have used them; the others are still in good condition and will last a long time. They have been a great improvement over the previous sprocket chain drives, which were continually breaking and causing trouble. This was a serious expense because it delayed the work of the men and the machines."

THE printing business is improving, according to the Bache *Review*, which says: "The people who manufacture printing paper and the distributors who sell it throughout the country report that a very large influx of business has taken place in the last three weeks, orders coming from all over the country. In this class of business the hand-to-mouth method of buying, which has persisted for a long time, seems suddenly to have disappeared. This indicates that the printing presses are getting busy again at a high rate. It may be accepted as an indication of beginning activity in all business where printing is used — and this means in nearly all kinds of business, from the big concern which spends millions in black and white talks to consumers, to the little store around the corner which sends out its small, roughly printed leaflet. In other words, the printed word is commencing to go out in increased volume in the industrial world, and this is one of the first signs of general revival."

JAMES HIBBEN, general manager of THE INLAND PRINTER, spoke on the negro question at the November meeting of the Chicago Printing Supplymen's Guild. The greater part of the talk covered the events leading up to the Civil War and the abolition of slavery. It was one of the most interesting talks listened to for a long time.

A REMARKABLE piece of printing, demonstrating the register possibilities of the Miehle Vertical, has recently been distributed by the Miehle Printing Press & Manufacturing Company. It shows the printing in three colors of a form containing type matter, circles and an ornate border, one color on top of the other. The register is so perfect that expert pressmen refuse to believe that the piece was run through the press more than once—until scraping shows them that such is the case.

THE Metals Refining Company, Hammond, Indiana, is distributing a finely printed twelve-page booklet called "Our Illustrated Sales Story Truly Told." It is said to be a prologue to the sale. It sets forth in a brief, yet complete way, the fundamental facts in an illustrated story that's "truly told." The booklet is illustrated with halftones of the plants, chemical laboratory, plant interior, traffic facilities, officers, technical and sales staffs.

THE Chicago North Side Printers' Guild is arranging a printing art exhibition for its members and possibly also for the public at an early date. The idea is to have each member make up a sample board showing the various kinds of printing that his shop produces. The object of the display is to interchange ideas on printing of all classes and to acquaint each member with any specialty any other member may have. The North Side Printers' Guild is a live he-man organization, and is doing a world of good for the printing industry.

GLASSAD is the name of a new gummed paper for window poster purposes recently put on the market by the McLaurin-Jones Company, Brookfield, Massachusetts. The printing is done on the gummed surface of the paper, so that the poster requires only a slight moistening when placed against the glass, thus doing away with tacking or strip pasting. It makes a neat appearing sign, which is welcome on practically every business window. It seems to be a good proposition for the commercial printer, as it opens a new field of printing, hitherto covered by the manufacturers of transfers made by the decalcomania process.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

VOL. 74 DECEMBER, 1924 NO. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations: Associated Business Papers, Inc.: National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum $1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

CATALOGUE OF OLD and rare books on bibliography, printing and typefounding and a collection of books from famous presses; post free on demand from GRAFTON & CO., 51 Gt. Russell street, London, W. C. 1, England. The largest stock of books on printing in the world.

BUSINESS OPPORTUNITIES

CUBA, THE REAL MARKET!—Expert printer, from A to Z, over twenty years' experience, six in this country, speaking Spanish fluently, will establish himself in Havana in the very near future and wants representations of machinery, materials, papers and everything that printers, lithographers, bookbinders and kindred crafts require. The above is a cultured Latin-American, 33 years of age, a live wire and business-getter with best of references. D 159.

A RARE CHANCE for young printer or man of small family; one-man two-press shop in fine location, city of 100,000; shop now averaging $600 per month unsolicited business; the equipment is not altogether up-to-date, but is turning out high-grade work at a small overhead expense; the location and established good-will is worth more than price asked for the business; $2,000. Address V. P., 1151 Market street, Chattanooga, Tenn.

FOR SALE—First-class printing plant in one of the fastest-growing cities in east Tennessee: 2 platen presses, Miehle Vertical, cylinder, Seybold power cutter, Model 14 Linotype, ruling machine, power stitcher, punch, and other up-to-date machinery; established business; reason for selling: owner retiring on account of health. D 162.

YOUNG PRINTER-OPERATOR wishes to install typesetting or printing equipment on reasonable basis, or might invest in good printing plant proposition; thoroughly versed in all departments, estimating and paper knowledge; references as to ability and financial standing; Chicago or surrounding territory preferred. D 165.

FOR SALE—Death of owner places profitable job printing plant on market; easily worth $12,000; $8,000 cash, balance terms; a wonderful bargain. H. M. CHAPMAN, Madison, Indiana.

PRINTING EXECUTIVE—Having sold out after 19 years of successful ownership, would like to connect with good, live, up-to-date plant with or without investment. D 163.

FOR SALE—Printing shop and book bindery complete. Write for list of equipment. O. D. SHERLEY, Hagerstown, Md.

WISH TO PURCHASE going job plant involving down payment of three to five thousand; write fully. D 172.

FOR SALE—Good, live, three job press printing plant in northern Indiana city; price $3,500. D 83.

FOR SALE

NEW AND MODERN STYLE equipment for the printer. At this time we are offering many good machines, some of which can be shipped direct from the user, others overhauled; very reasonable prices are being quoted: 25 by 30, 26 by 34, 29 by 41 Miehle with Dexter suction feeder and extension delivery; 39 by 53 and 43 by 56 Miehles; 39 by 53 S. K. White Miehle in Quincy, front fly delivery, air springs, trip, four form-roller, a very good purchase for newspaper and publishing work, price f. o. b. Quincy $1,350; Ludlow Typograph machine and equipment; 32, 38 and 48 inch Seybold power paper cutters; 32 by 47 and 36 by 52 Babcock Optimus 2-revolution presses; 25 by 31 Scott; 23 by 28 Campbell; 39 by 52 and 42 by 62 heavy, fast Hoe presses for newspaper publishing and folding box work; 33 by 46 Babcock Standard high-class drum press with Omaha attached folder; 20 by 30 Universal cutter and creaser thoroughly overhauled; 14 by 22 C. & C., 14 by 22 Universal Colts and Colts Laureate presses; 8 by 12 Colts foot power or power press, 8 by 12 to 14½ by 22 old and new series C. & P. presses; 10 by 15 and 12 by 18 C. & P. presses with Miller feeders; 8 United Shoe Machinery automatic eyeletting machines, two heavy Nelson punches; Latham power punch with many loose leaf, round hole and special heads; complete line Hamilton wood or steel furniture, C. & P. presses; Challenge cutters and specialties and complete outfits. Buyers in central and western states tell us your requirements and ask for information. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE—One No. 4 three-roller Miehle press less than five years old, in perfect condition, with D. C. motor and speed control, three sets rollers, gas dryer, belt driven fan to keep rollers cool; will register perfectly and looks like new; has been replaced by a No. 2 Kelly. Here is a chance to get a new Miehle and save $1,000. O. JOEL WILLIAMS, INC., 1025 Fifth avenue, Des Moines, Iowa.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

The Name MEGILL
on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*
E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOLDERS AND PRESSES — Model "A" Cleveland, factory rebuilt; Dexter job, 32 by 44 inch sheet; Universal letter folder; 10 by 15, 14½ by 22 New Series C. & P. jobbers, like new; 25 by 38 Whitlock; 61-inch Miehle, $2,500; 13 by 19 Osterlind, $450; Autopress, $425; Ingot molds. Write us. PRINTERS SUPPLY CO., 106 N. Third street, St. Louis, Mo.

GENUINE OXFORD INDIA PAPER imported from England; first time available here for booklets, direct mail, inserts; light weight, saves postage; strong, opaque, lends "atmosphere"; samples, prices furnished. JOHN DICKINSON & CO., Ltd., Oxford University Press, 35 West 32d street, New York.

AUTOMATIC PRESSES — Delphos cylinder, 19 by 28 bed, automatic feed and delivery, speed 4,000 per hour, fine condition; Standard automatic, 15 by 19 sheet, at 3,500 speed; reasonably priced, f. o. b. cars. Send for illustrated circular. PRINTERS SUPPLY CO., 106 N. Third street, St. Louis, Mo.

FOR SALE — Some practically new up-to-date printing machinery, including new Miehle presses, job presses, bindery machinery, power paper cutter and Miller saw-trimmer. Write for information or call and see them in operation. THE BODA PRESS, Inc., Connersville, Indiana.

FOR SALE — Four (4) secondhand cylinder presses: 1 No. 5 Optimus, serial No. 4931; 1 No. 5 Optimus, serial No. 5190; 1 No. 9 Optimus, serial No. 4165; 1 Miehle, fly delivery, bed 33 by 44. All in good condition and will disclose register work. D 60.

FOR SALE — Two Kidder rotary two-color presses, size 36 by 48, and 48 by 48, equipped with rewinder attachments and necessary printers rollers; low price for quick sale. Write MENASHA PRINTING & CARTON COMPANY, Menasha, Wis.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

HARRIS AUTOMATIC PRINTING PRESSES, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery, fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

LATHAM MONITOR wire stitcher, No. 00 with extra attachment; practically new, not having made fifty thousand stitches. BYRON & LEARNED COMPANY, 219 S. Fifth street, Minneapolis.

BOOKBINDERS' MACHINERY — New model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE — Nine Pitt Upright-grain printing bases, size 46 by 65 inches, practically brand new; will sell at a bargain. GALLOWAY LITHOGRAPHING CO., San Francisco, Cal.

FOR SALE — One Rouse paper lift, type A No. 520, in good condition; low price for quick sale. Write MENASHA PRINTING & CARTON COMPANY, Menasha, Wis.

FOR SALE — 38-inch double striker Piper ruling machine with assortment of pens; machine is in first-class condition. THE LEICHT PRESS, Winona, Minnesota.

FOR SALE — Golding press, 12 by 18, rebuilt, power fixtures, treadle; need the room, so $125 buys it. E. W. GILPIN, Richford, Vt.

FOR SALE — 44-inch White paper cutter with two knives; in good operating condition. THE LEICHT PRESS, Winona, Minn.

FOR SALE — Victoria press in good condition; sheet size 15 by 21. THE GEO. C. WHITNEY CO., Worcester, Mass.

FOR SALE — 50-inch Seybold "Dayton" cutter. D 985.

HELP WANTED

Bindery

WANTED — First-class ruler and bindery man who is capable of estimating and soliciting; must have good knowledge of printing business; excellent opportunity for hustler; medium-sized plant. D 160.

Composing Room

WORKING FOREMAN — Modern, well-established plant — one cylinder, Kelly, 3 jobbers, Cleveland folder, linotype and well-equipped composing room — desires working foreman, thoroughly competent to take full charge of mechanical departments; must be a good compositor and have had previous executive experience, able to plan work and get results; state age, salaries received and salary desired; references and full detail of experience must be given; position is permanent, and to the right kind of a man an excellent opportunity is offered; new building, excellent working conditions, city of 100,000, eastern New York; union shop. SCHENECTADY ART PRESS, Schenectady, N. Y.

FIRST-CLASS JOB COMPOSITOR capable of taking charge of a well-established four-platen shop producing the better grades of commercial printing; must understand paper stock and be able to run a cutting machine; the right man may purchase an interest in the business, which has always been profitable, after he has proven his worth. MODERN PRINT SHOP, Broadway & Welton, Denver, Colo.

Managers and Superintendents

PRINTING SUPERINTENDENT, thoroughly experienced executive on sales books or similar specialty; take complete charge; excellent opportunity. State full qualifications, age, salary. NATIONAL SALESBOOK CO., Long Island City, N. Y.

Miscellaneous

LEARN LINOTYPING, Monotyping or Intertyping at home in spare time; steady, clean work at $55 a week; easy to learn through amazing invention: the Thaler keyboard; mail post card or letter for free book and details of special short-time offer; write NOW. THALER SYSTEM, 212 Loan & Trust Bldg., Washington, D. C.

Pressroom

MODERN, WELL-ESTABLISHED PLANT — One cylinder, Kelly, three jobbers, Cleveland folder — desires all-around pressman competent to take charge; good grade of publication, catalogue, and color work; age, references, salary, and full details of experience must be given. To the right kind of man an excellent opportunity is offered; city of 100,000, eastern New York; union shop. SCHENECTADY ART PRESS, Schenectady, N. Y.

WANTED — A first-class cylinder pressman; must be familiar with Warnock block; capable of color work; a label man preferred. D 170.

Production Man

WANTED — Production manager, practical in all departments; knowledge of costs and estimating necessary; Michigan town of 40,000; investment preferred, but not necessary. Give details in first letter. Correspondence confidential. D 164.

Salesmen

BUSINESS-GETTING PRINTING SALESMAN to represent one of Denver's best established four-platen shops, which has never employed a salesman and kept busy; the right man may purchase an interest in the business after all concerned are satisfied; must be a capable estimator. MODERN PRINT SHOP, Broadway & Welton, Denver, Colo.

PRINTERS SUPPLY SALESMEN — Hancock all steel quoins are having a good sale; purchasers are re-ordering; many desirable features not to be found in other quoins; good business for you in the territory you cover. Write me for further details. H. H. HANCOCK, Swampscott, Massachusetts.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

EXPERIENCED printers' supply salesman; territory: Western Pennsylvania, Ohio and West Virginia. D 168.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 17 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks, $100. EMPIRE SCHOOL, 206 E. 19th street, New York; telephone: Gramercy 5733.

MISCELLANEOUS

ELECTROTYPED NOVELTIES for the reverse side of business and advertising cards. Send for descriptive circular. JOHN O. BENNETT, P. O. Box 678, Rochester, N. Y.

SITUATIONS WANTED

Bindery

BOOKBINDER — Competent finisher, stamper and forwarder on loose leaf, blank books and magazines, wants position. D 169.

Composing Room

COMPOSING ROOM FOREMAN, with over 20 years' experience handling highest grade book, job and catalog work, desires change; monotype or linotype equipment; good executive; take entire charge if desired; South or West preferred; married, union, references. D 161.

FOREMAN COMPOSING ROOM desires position in South or West; permanent connection desired; understands mechanically operating monotypes; consider taking charge of casters; best references; reason for change excellent. Write D 166.

STONEMAN — Register, lineup and O. K.; can produce with ordinary equipment and besides can obtain quality and quantity results with either Patten or Latham bases; best of references; never been laid off or fired; 26 years old; non-union. D 167.

MONOTYPE KEYBOARD OPERATOR desires permanent position in eastern part of United States; 3,000 to 3,500 ems per hour on straight matter, not so fast on tables; clean proofs. CLARENCE BALDWIN, 360-A 13th street, Brooklyn, N. Y.

MONOTYPE-COMBINATION, also hand man of 20 years' experience on job, book, commercial and publications; Chicago or vicinity preferred. RING, 6608 Langley avenue, Chicago, Ill.

Executives

DO YOU NEED AN EXECUTIVE? A young man with successful experience as foreman, superintendent, estimator, buyer and selling experience, is open for a position; he is now employed and giving satisfactory service; knows how to manage and produce high-grade printed salesmanship and other classes of printing, but does not pose as an expert advertising man. D 150.

Managers and Superintendents

SUPERINTENDENT OR MANAGER — High-grade executive, with exceptional ability in efficient plant organization and management, estimating, and cost systems, wants situation; formerly instructor in printing; a practical printer with lithograph experience; open shop. D 171.

Miscellaneous

ADVERTISING COPY-WRITER, lay-out man and salesman seeks connection with first-class publishing house or agency; business producer; now employed. D 173.

Pressroom

AN EXPERIENCED cylinder pressman, desiring pleasant working and living conditions more than he esteems high wages, seeks a position in a small well-equipped 44-hour shop; west of Chicago preferred; references and samples if desired to prove ability and reliability. D 174.

WANTED TO PURCHASE

SURPLUS MACHINERY AND EQUIPMENT — Buying and selling is our business; complete plants appraised and installed. PRINTERS TRADING CO., 30 Church street, New York city.

WANTED — Two modern steel type stands, one large steel top imposing stone, several cut racks; must be in good condition. Write full particulars and price. D 176.

WANTED FOR CASH — Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

WANTED — A round-cornering machine and proof press. D 175.

BUSINESS DIRECTORY

Advertising Service

$15 A MONTH buys a house-organ service expressly written for printers, of which one subscriber says: "We can trace considerable good business directly to this service." Exclusive territory to every subscriber. PRAIGG, KISER & CO., 222 East Ontario street, Chicago.

Bookbinding Machinery

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — See Typefounders.

Composing Room Equipment — Wood and Steel

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Counting Machines

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York, and 132 S. Clinton street, Chicago. The only "safe" gas heaters for all printing presses.

Duro Overlay Process

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 5¾x9½ inch; 12 for $1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Feeders for Job Presses

BARNHART BROTHERS & SPINDLER — See Typefounders.

Gold Leaf

LEAF for any purpose — roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Ink Mills — For Regrinding

BARNHART BROTHERS & SPINDLER — See Typefounders.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel paper knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre st., N. Y., and 132 S. Clinton st., Chicago. Utility Safety Heaters stop offset and elec. troubles, quick-dry ink.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 7 S. Dearborn street, Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., Inc., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stereo and mat machinery; flat bed web presses. Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Klymax Feeder Units.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 721-723 Fourth street, S., Minneapolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

WE ARE manufacturers since more than 40 years of Printers' Sundries in Metal — composing sticks, galleys, cast-iron furniture, locking apparatus, etc.— of high grade precision. G. E. REINHARDT, Machine Works, Leipzig-Connewitz 114-a, Germany.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Presses

AMERICAN TYPE FOUNDERS CO.— Kelly presses, Klymax Feeder Units.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Punching Machines

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

WETTER NUMBERING MACHINES



For Numbering and Printing at One Impression

SOLD BY ALL DEALERS

Wetter Numbering Machine Co.
Atlantic Ave. and Logan St., Brooklyn, N. Y., U. S. A.

Roughing Machines

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Ruling Machines

THE "Small Reinhardt," the only one existing upon the whole market, for jobbing work and small sizes of special rulings. The small Reinhardt Jobbing Disc Ruling Machine should be installed in every plant of modern practice. We furthermore manufacture since more than 40 years large single-sided and double-sided Disc Ruling Machines, as well as Disc Ruling machines for heading and ruling combined. G. E. REINHARDT, Dept. Förste & Fromm Machine Works, Leipzig-Connewitz 114-b, Germany.

Saw-Trimmers

BARNHART BROTHERS & SPINDLER — See Typefounders.

Slitting, Perforating and Scoring Attachments

HOFF Combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-53 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West, Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material — the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House, Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First ave.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— Boston wire stitchers.

Wood Goods

BARNHART BROTHERS & SPINDLER — See Typefounders.

Wood Goods — Cut-Cost Equipment

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

BARNHART BROTHERS & SPINDLER — See Typefounders.



Showing Three Fixtures

Easy to Attach with Screw Driver

The Silent Salesman

Grant Display Fixture

Effectively solves, in an economical and sensible way, the vexing problem

"LET ME SEE A SAMPLE"

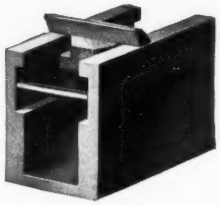
Displays samples, under glass, dust tight, free from finger marks, fly specks; safe from easy theft.

Single fixture—3 frames—six exposures, 25 square feet of display surface—complete without glass $15. Glass secured locally results in saving—usual single strength glass—size 22x28 inches.

Harlo R. Grant & Co.
2322 Madison Street, Chicago, Ill.

UPRIGHTGRAIN *Printing Base Systems*

SECTIONAL • POINT SYSTEM • STANDARD AND HALFTONE HEIGHT

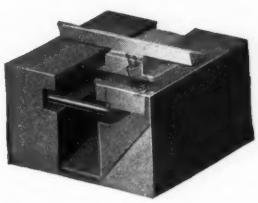


4x8 Hook

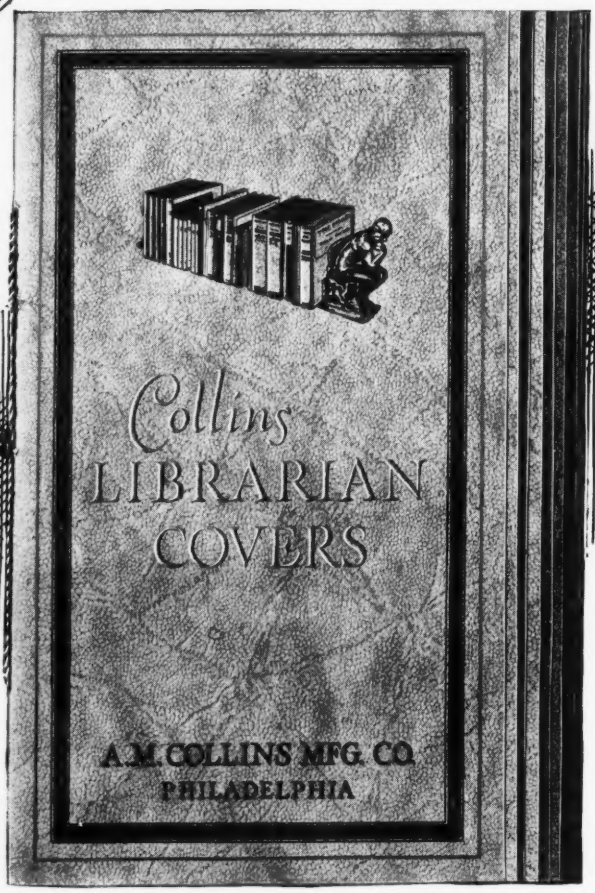
J.W. PITT, INC.

Home Office and Factory
BATH, N.Y.

JOHN KYLE, *Sales Manager*, 25 East 26th Street, New York City
Phone, 4989 Madison Square



8x8 Hook



Collins Covers Make Fine Catalogues

DISTIBUTORS OF LIBRARIAN

Atlanta, Ga.	Sloan Paper Co.
Boston, Mass.	Cook-Vivian Co.
Charlotte, N. C.	Western Newspaper Union
Chicago, Ill.	Chicago Paper Co.
Chicago, Ill.	Midland Paper Co.
Cincinnati, Ohio	The Chatfield & Woods Co.
Cleveland, Ohio	The Central Ohio Paper Co.
Columbus, Ohio	The Central Ohio Paper Co.
Dallas, Texas	E. C. Palmer & Co., Ltd.
Denver, Colo.	Western Paper Co.
Des Moines, Ia.	Western Newspaper Union
Detroit, Mich.	The Union Paper & Twine Co.
Fort Wayne, Ind.	Western Newspaper Union
Houston, Texas	E. C. Palmer & Co., Ltd.
Indianapolis, Ind.	Century Paper Co.
Kansas City, Mo.	Midwestern Paper Co.
Lincoln, Nebr.	Western Newspaper Union
Little Rock, Ark.	Western Newspaper Union
Los Angeles, Cal.	Blake, Moffitt & Towne Co.
Louisville, Ky.	Louisville Paper Co.
Milwaukee, Wis.	W. F. Nackie Paper Co.
Minneapolis, Minn.	The John Leslie Paper Co.
New Orleans, La.	E. C. Palmer & Co., Ltd.
New York City	Harlem Card & Paper Co.
New York City	J. E. Linde Paper Co.
New York City	Whitehead & Alliger Co.
New York City	Alling & Cory Co.
Omaha, Nebr.	Western Newspaper Union
Oklahoma City, Okla.	Western Newspaper Union
Philadelphia, Pa.	A. S. Datz & Son
Philadelphia, Pa.	A. Hartung & Co.
Pittsburgh, Pa.	The Alling & Cory Co.
St. Louis, Mo.	Acme Paper Co.
St. Paul, Minn.	Nassau Paper Co.
San Francisco, Cal.	Blake, Moffitt & Towne Co.
Springfield, Mo.	Springfield Paper Co.
Toledo, Ohio	Commerce Paper Co.
Wichita, Kan.	Western Newspaper Union

COLLINS LIBRARIAN COVERS~

LIBRARIAN COVER offers a new and inexpensive dress for booklets, catalogs, brochures and mailing pieces. It is economical not only because of its low price, but also because of the ease with which it can be printed and embossed. The stock is soft and flexible yet it has strength and wearing qualities. The distinctive leather-embossed surface responds readily to type or plate impression.

LIBRARIAN COVER is made in a range of seven rich colors, in two weights — Medium and Heavy Weight and in two sizes, 20 x 26 and 23 x 33. Send for complete sample book of all colors.

Manufactured by

A. M. COLLINS MANUFACTURING COMPANY

226-240 COLUMBIA AVENUE, PHILADELPHIA, PA.


-Standard in Color, Size & Weight
-Better than many Bonds at Higher Prices
-Always a Source of Satisfaction
-Standard in the Esteem of the Printer
-Thats
HOWARD BOND
Watermarked
...the Nation's Business Paper
Compare it!
Tear it!
Test it!
THE HOWARD PAPER CO. HOWARD BOND URBANA OHIO
and You will Specify it!
Howard Ledger Howard Laid Bond Howard Envelopes
Mfd. By
THE HOWARD PAPER Co. Urbana, Ohio.
N.Y. OFFICE 280 BROADWAY
CHICAGO OFFICE 10 SO. LA SALLE ST.

Why you should use Bingham's Composition Rollers

No. 12 of a Series of Facts

Performance

Tells the Story

SEVENTY-THREE per cent of the daily newspapers in the territory we serve use Sam'l Bingham's Composition Rollers. So do more than forty per cent of all the printers in that territory, although twenty-three other roller manufacturers offer service there. Performance tells the story.

Service, Economy, and Quality may be features of a roller; Reliability, Responsibility, Organization, and Experience may favor its makers; Convenience and Satisfaction may attend upon its use; but it must be not wanting in Performance if it is to remain the favorite with the printers of twenty-six states.

Seventy-five years of experience and experiment are represented in the present Sam'l Bingham's Composition Rollers. Send your next roller order to our nearest factory and witness the performance that tells the story.

Use our Red Shipping Labels

Sam'l Bingham's Son Mfg. Co.

Printers' Rollers

CHICAGO 636-704 Sherman St.	CLEVELAND, OHIO 1285 West Second St.	KANSAS CITY 706-708 Baltimore Ave.	
DALLAS 1306-1308 Patterson Ave.	ATLANTA 40-42 Peters St.	ST. LOUIS 514-516 Clark Ave.	DES MOINES 1025 West Fifth St.
INDIANAPOLIS 629 South Alabama St.	MINNEAPOLIS 721-723 Fourth St., South	SPRINGFIELD, OHIO Cor. East and Harrison Sts.	PITTSBURGH 88-90 South 13th St.

For 75 Years Bingham's Reliable Printers' Rollers

Prestige Ledger

PRESTIGE FOR YOU! The widespread popularity of PRESTIGE LEDGER is based on its recognized achievement in the medium-priced ledger field. Of ledgers in its class it gives the most economy and satisfaction.

Yet, into every sheet goes the recognized Neenah quality, methods and materials. The prestige of a modern mill of unquestioned integrity is impressed with the Owl mark into every sheet.

Like every Neenah paper, PRESTIGE LEDGER is guaranteed—the user to be the judge.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

BOSTON, MASS.	Carter, Rice & Co.
CHICAGO, ILL.	Midland Paper Co.
DULUTH, MINN.	Peyton Paper Co.
KANSAS CITY, MO.	Bermingham, Little & Prosser Co.
MILWAUKEE, WIS.	The E. A. Bouer Co.
NEW YORK CITY.	John F. Sarle Co.
NEW YORK CITY	Conrow Bros.
PHILADELPHIA, PA.	D. L. Ward Co.
ST. LOUIS, MO.	Acme Paper Co.
WASHINGTON, D. C.	Stanford Paper Co.
WILKES-BARRE, PA.	D. L. Ward Co.

NEENAH
PAPER COMPANY
Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Check the ✓ Names

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

NEENAH 18 QUALITY 73

Two customers

Which one is better for you?

TWO CUSTOMERS . . . . on catalog envelopes. One buys on price alone. He gets an envelope inadequate for the work he wants it to do. Then what happens?

Some of his catalogs reach their destinations safely. Others don't arrive. Odd ones come back from the post office looking like the Man in the House that Jack Built . . . . "all tattered and torn."

How does that customer feel about the man who sold him those envelopes?

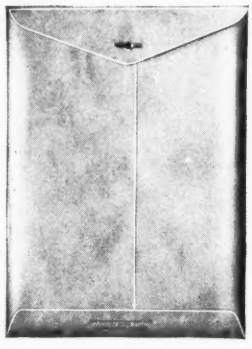
The second customer has more vision. He sees beyond merely the lowest price.

He thinks of the road his catalog will have to travel—the mail chute; the post office sorter; the hard and roughly handled mail-sack; the jolting mail truck; the pick-up and throw-off by the fast mail—and the amount he has spent to make a *good* catalog.

He may have printed 10,000 catalogs. But he is wise enough to know that the only catalogs that can bring him orders are the ones that arrive—and *arrive in good shape.*

The customer who thinks along these lines is ready to spend the trifling difference—perhaps even less than half a cent—for an envelope that will carry his catalog *safely!*

When a customer wants catalog envelopes, wouldn't it be well—in your own interest—to remind him that he wants them for important work; and that to do that work they must be good—rather than merely cheap?



***Improved* COLUMBIAN CLASP ENVELOPES**

THERE is no stronger standard catalog envelope made than the Improved Columbian Clasp. The paper is Jute. The clasp is of malleable steel, anchored by four prongs in a double thickness of paper. The hole in the flap, through which the prongs pass, is reinforced with extra-tough rope stock.

The prongs and the hole in the flap "register" accurately, in Improved Columbian Clasp Envelopes.

There are thirty-one useful sizes. They help you get away from the "made-to-order" nuisance, with its high costs and frequent delays.

Improved Columbian Clasp Envelopes are advertised in System, Printers' Ink (Monthly and Weekly), and Mailbag. These magazines are read by business men who are large users of catalog and merchandise envelopes.

Improved Columbian Clasps are packed in good boxes, and strongly reinforced at the edges. Distributors' shipments are made in strong, new wooden cases, or in corrugated cartons, as preferred.

Your jobber carries Improved Columbian Clasps—or can get them for you from any of the manufacturing divisions of the United States Envelope Company, listed below:

Location	*Division*
Worcester, Mass.	Logan, Swift & Brigham Env. Co.
Rockville, Conn.,	White, Corbin & Co.
Hartford, Conn..	Plimpton Mfg. Co.
Springfield, Mass.,	Morgan Env. Co.
Waukegan, Ill.	National Env. Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.,	Whitcomb Env. Co.
Worcester, Mass.,	W. H. Hill Env. Co.
Indianapolis, Ind.	Central States Env. Co.
San Francisco, Cal.	Pacific Coast Env. Co.
Philadelphia, Pa.	Monarch Env. Co.

Lancaster Bond

THE ARISTOCRAT OF BONDS



BEAUTY should be the by-product of real value. When it is so it costs but little. Real beauty reflects honest work and sincere craftsmanship. No one appreciates more keenly the compelling power of beauty than does the printer.

The best effort of the printer is wasted if the paper chosen to form the background of good printing does not have beauty of texture, formation and color. Lancaster Bond is first made well; its lasting beauty follows as the natural consequence of its sturdy structure.

Send for samples from our nearest agent and note its unusually appealing texture, brilliant color and self-evident quality. Then use it and discover for yourself its workability on your press.

Manufactured By

GILBERT PAPER COMPANY

MENASHA, WISCONSIN

DISTRIBUTORS

BALTIMORE, MD.	Barton, Duer & Koch Paper Company
BOSTON, MASS.	Carter, Rice & Company
BUFFALO, N. Y.	R. H. Thompson Company
CHICAGO, ILL.	Moser Paper Company
CINCINNATI, OHIO	Chatfield & Woods Company
CLEVELAND, OHIO	Cleveland Paper Manufacturing Company
COLUMBUS, OHIO	Scioto Paper Company
DAYTON, OHIO	The Buyer's Paper Company
DENVER, COLO.	Carter, Rice & Carpenter Paper Company
DES MOINES, IOWA	Carpenter Paper Company
DETROIT, MICH.	Beecher, Peck & Lewis
GREAT FALLS, MONT.	Great Falls Paper Company
INDIANAPOLIS, IND.	C. P. Lesh Paper Company
LANSING, MICH.	The Dudley Paper Company
LOS ANGELES, CAL.	Blake, Moffitt & Towne
LOUISVILLE, KY.	The Rowland Company
MANILA, P. I.	J. P. Heilbronn Company
MEMPHIS, TENN.	Tayloe Paper Company
MILWAUKEE, WIS.	E. A. Bouer Company
MINNEAPOLIS, MINN.	Paper Supply Company, Inc.
NEW ORLEANS, LA.	Julius Meyer & Sons, Inc.
NEW YORK, N. Y.	Bishop Paper Company
NEW YORK, N. Y.	Conrow Brothers
NEW YORK, N. Y.	F. W. Anderson & Company
PHILADELPHIA, PA.	Whiting-Patterson Company
PORTLAND, ORE.	Blake, McFall Company
PUEBLO, COLO.	Colorado Paper Company
RICHMOND, VA.	Richmond Paper Company
ROCHESTER, N. Y.	R. M. Myers & Company
ST. LOUIS, MO.	Beacon Paper Company
ST. PAUL, MINN.	Inter-City Paper Company
SAN FRANCISCO, CAL.	Blake, Moffitt & Towne
SEATTLE, WASH.	American Paper Company
SPOKANE, WASH.	Spokane Paper & Stationery Company
TACOMA, WASH.	Tacoma Paper & Stationery Company
TULSA, OKLA.	Tayloe Paper Company
WASHINGTON, D. C.	Barton, Duer & Koch Paper Company
EXPORT—Maurice O'Meara Company, New York, N. Y.	



Could a purchasing agent buy your lunches?

THERE are some things—like neckties, cigars, and wedding rings—that a man likes to buy himself.

Your neckties are your self-expression; your cigars you smoke yourself or give to your friends; a wedding ring is almost a personal matter.

So is your business stationery. You do not buy letterheads to keep, nor to wear out, nor to make up into something else. You buy them to express yourself, as a necktie does—to pass on to someone else, as you do a wedding ring. It is a purchase into which some of your own taste and some of your own ideas of quality should enter.

If yours is a business that should not be represented by such fine paper as Old Hampshire Bond, you as the head of your business should be the judge of that fact.

It is unfair to a professional buyer to employ him to save you money and then delegate to him the purchase of your business stationery, which to your correspondents is more personal than the very clothes that you wear when you talk to them.

One by-product of the use of Old Hampshire Bond is that it makes everyone in your organization conscious that the firm looks upon letters as important. This feeling helps to keep every letter up to a high standard of neatness, thoroughness, and good sense. Let your printer know that you would welcome suggestions that would improve your letterheads.

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.

Also makers of Old Hampshire Stationery in Vellum, Bond, and Lawn finishes for Social Correspondence. A packet of usable specimens of this fine stationery will be sent on receipt of ten cents. Address Department L. Write on your business letterhead for samples of Old Hampshire Bond in White and twelve colors.

MADE A LITTLE BETTER
Old Hampshire Bond
THAN SEEMS NECESSARY

Spring this on the "Chief"

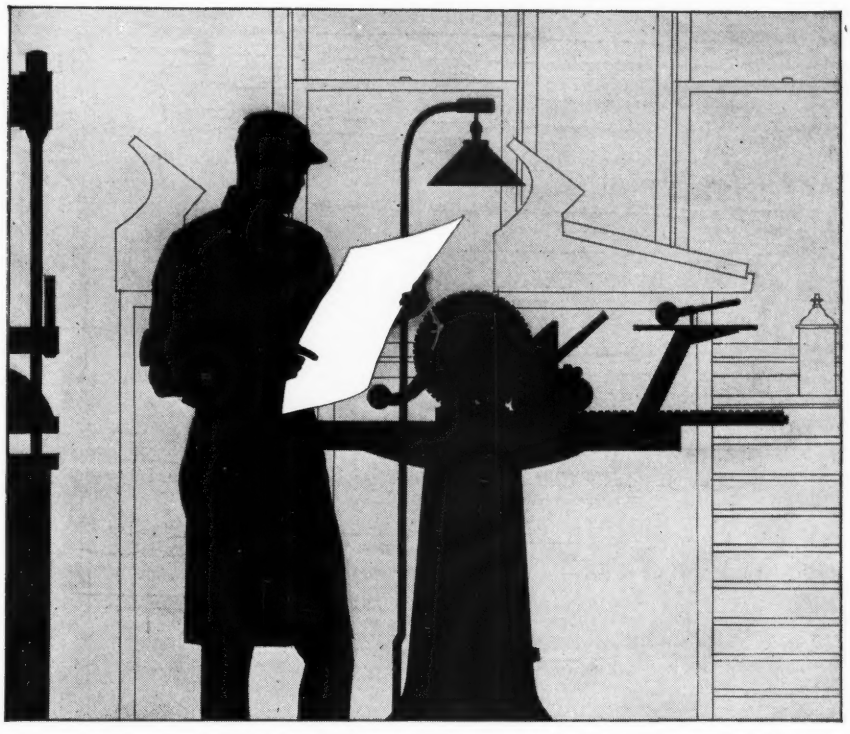
THE advertisement reproduced above is designed especially to help some man who would like to sell better letterheads to some firm, but is hindered by the proper thriftiness of some worthy guardian of the exchequer.

We have written it "in lighter vein" because we have no grievance against Purchasing Agents—in fact, most of these gentlemen are acute enough to realize perfectly the real economy of paying a little more for a paper "made a little better than seems necessary."

But if you *do* have a problem in this direction, we suggest you get a reproduction of the above message—by hook or crook—before the "big chief" himself. We will send the reproductions, if you will write us on your business letterhead.

WRITE US FOR THE NUMBER OF PEOPLE IN YOUR TOWN WHO WILL SEE OUR PAGES THIS YEAR—AND HOW WE HELP YOU SELL THEM BETTER LETTERHEADS.

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.



Preferred by those who print most difficult subjects

FROM a great factory comes a silver coffee service. From a great printer comes a printed reproduction of that service as beautiful as the original . . . as delicate in design . . . as faithful in its polished brilliancy.

Another job shows jewelry, intricately wrought . . . the priceless gems flashing fire in their settings of costly metal.

Both jobs are tributes to fine printing and fine paper—Dill & Collins. No matter how large or small the order, if high-grade printing is desired, there is a Dill & Collins paper exactly suited to it.

Printers agree that Dill & Collins papers have always meant a quality supreme. There are 17 standard lines—uncoated and coated. Every sheet is inspected before it leaves the mill. If you haven't complete samples, write your nearest distributor at once. Dill & Collins Co., 112 N. Twelfth St., Philadelphia.

DILL & COLLINS

MASTER MAKERS OF QUALITY PRINTING PAPERS

List of DILL & COLLINS CO.'S *distributors and their offices*

Atlanta—The Chatfield & Woods Company
Baltimore—J. Francis Hock & Co.
Boston—John Carter & Co., Inc.
Chicago—The Paper Mills' Company
Chicago—Swigart Paper Company
Cincinnati—The Chatfield & Woods Company
Cleveland—The Union Paper & Twine Co.
Concord, N. H.—John Carter & Co., Inc.
Des Moines—Carpenter Paper Company
Detroit—The Union Paper & Twine Co.
Hartford—John Carter & Co., Inc.
Indianapolis—C. P. Lesh Paper Company
Jacksonville—Knight Bros. Paper Co.
Kansas City—Bermingham, Little & Prosser Co.
Los Angeles—Blake, Moffitt & Towne
Milwaukee—The E. A. Bouer Company
Minneapolis—Minneapolis Paper Co.
New York City—Marquardt, Blake & Decker
New York City—Miller & Wright Paper Co.
Omaha—Carpenter Paper Co.
Philadelphia—The Thomas W. Price Co.
Philadelphia—Riegel & Co., Inc.
Pittsburgh—The Chatfield & Woods Company
Portland, Oregon—Blake, McFall Co.
Providence—John Carter & Co., Inc.
Rochester—Geo. E. Doyle Company
Sacramento, Calif.—Blake, Moffitt & Towne
St. Louis—Acme Paper Company
St. Paul—E. J. Stilwell Paper Co.
Salt Lake City—Carpenter Paper Co.
San Francisco—Blake, Moffitt & Towne
Seattle—American Paper Co.
Springfield, Mass.—John Carter & Co., Inc.
Tacoma—Tacoma Paper and Stationery Co.
Washington, D. C.—J. Francis Hock & Co.

LINOTYPE OLD STYLE No. 7

24 Point

LINOTYPE Typography furnishes e
quipment that both guides and respo

18 Point

LINOTYPE Typography furnishes equipment t
hat both guides and responds to designs, meeti

14 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOT
h guides and responds to design, meeting every demand that can
be made on type. It simplifies the practice of ambitious COMP

12 Point

LINOTYPE TYPOGRAPHY FURNIS
hes equipment that both guides an
d responds to design, meeting ever
y demand that can be made on TY

11 Point

LINOTYPE TYPOGRAPHY FURNISHES
equipment that both guides and respo
nds to design, meeting every demand
that can be made on type. It SIMPLI

10½ Point

LINOTYPE TYPOGRAPHY FURNISHES E
quipment that both guides and respon
ds to design, meeting every demand tha
t can be made on type. It SIMPLIFIE

10 Point

LINOTYPE TYPOGRAPHY FURNISHES EQ
uipment that both guides and responds to
design, meeting every demand that can b
e made on type. It simplifies the PRAC

9 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIP
ment that both guides and responds to desig
n, meeting every demand that can be made
on type. It simplifies the practice of AMBIT

8 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPME
nt that both guides and responds to design, mee
ting every demand that can be made on type.
It simplifies the practice of ambitious COMPOSI

7 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT
that both guides and responds to design, meeting e
very demand that can be made on type. It simpli
fies the practice of ambitious composition, AND AS

6 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT
both guides and responds to design, meeting every dem
and that can be made on type. It simplifies the practi
ce of ambitious composition, and as an actual PART A

Old Style Figures

Made for all sizes except the 24 point. These figures will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra.

1234567890

Lengthened Descenders

With the exception of the 10½ point size special long descenders (g, j, p, q and y), casting on a body 1 point larger than the point size of the face, are made for all sizes from 6 to 12 point, and will be substituted for the characters regularly furnished with the font if desired.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

521.24.12-A

Composed entirely on the LINOTYPE



Pictures that *Sell* printed on ARTWARE

THE PAPER BEAUTIFUL

Manufactured by
McLAURIN-JONES COMPANY
WARE COATED PAPER CO. DIVISION
WARE, MASS.

WARE COATED PAPER CO. DIV. WCPCo WARE, MASS.

He thought it happier to be dead, to die for Beauty than live for bread.
— *Emerson.*

A New Book for Printers

The makers of ARTWARE, The Paper Beautiful, know that paper is usually a third of the cost on a printing job. It is, therefore, an important item.

But it is also a fact that the printer uses paper as a means for producing a product on which he expects to make a profit. He will, therefore, use and recommend the paper which will best help him get the results he wants.

Knowing all this, the makers of ARTWARE have just issued a new booklet entitled "Pictures That Sell, Printed on ARTWARE." In this booklet may be seen beautiful pictures showing the adaptability of the paper. There are also valuable tips which any printer may follow in producing profitable printing. Also there are suggestions of what is necessary in printed matter before it can create sales. This is for the advertiser. The printer may send this booklet to his choice trade or prospects, and it will help him get more and better business.

Just drop a line to the makers, or to any of the listed distributors of ARTWARE for a free copy of this new booklet. Read it through, and when you see it will help you with your trade, additional copies may be had upon request.

McLAURIN-JONES COMPANY
WARE COATED PAPER COMPANY DIVISION
WARE, MASSACHUSETTS

Distributing Agents

POTTER-TAYLOR PAPER CORP.
29 Green Street, Albany, N. Y.

THE B. F. BOND PAPER CO.
33 Hanover Street, Baltimore, Md.

KNIGHT, ALLEN & CLARK, Inc.
177–179 High Street, Boston, Mass.
26 Custom House Street, Providence, R. I.

GEORGE W. WISE, Jr.
164 Federal Street, Boston, Mass.

R. M. MYERS & CO., Inc.
79 Ellicott Street, Buffalo, N. Y.
27–29 Exchange Street, Rochester, N. Y.
805 Keith Theatre Bldg., Syracuse, N. Y.

BRADNER SMITH & CO.
333 South Desplaines Street, Chicago, Ill.

CLEVELAND PAPER MFG. CO.
1640 Superior Avenue, at E. 17th Street, Cleveland, Ohio

JUDD PAPER CO.
Holyoke, Mass.

BEEKMAN PAPER & CARD CO., Inc.
318 West 39th Street, New York, N. Y.

KUENSTNER & LUCIE PAPER CO., Inc.
30 Great Jones Street, New York, N. Y.

VIRGINIA PAPER CO.
4 Schockoe Avenue, Richmond, Va.

GRAHAM PAPER CO.
St. Louis, Dallas, Denver, El Paso, Houston, Kansas City, Minneapolis, Nashville, New Orleans, Birmingham, St. Paul

F. T. PARSONS PAPER CO.
423 Tenth St., Northwest, Washington, D. C.



This book shows how package inserts are used to increase the sales of all sorts of products—from tools to tooth paste; seeds to shaving soap. It is brimful of interesting information, ideas and pictures. You can get this book without charge from any merchant selling Warren's Standard Printing Papers, or direct from the S. D. Warren Company, Boston, Mass.

How you may get more printing

from your customers who sell their goods in packages

HAVE you noticed how the use of package inserts is increasing?

Manufacturers enclose folders that stress the strong points of the product; tell how to take care of it—how to use it more effectively.

They use booklets showing reprints of testimonial letters, slips inviting buyers to send in names of friends who might like to receive samples of the product.

Retailers enclose folders telling of new goods, new departments or services, coming sales.

The housewife opens a package of crackers. On top of the contents is a neatly printed slip. One side shows a picture of another cracker or cookie. The other side invites her to send for a booklet of recipes in which crackers are used.

Inserts like this create a demand for more booklets—and more booklets mean more printing.

Nearly everybody who makes or sells something—in goods or service—can make profitable use of package inserts.

How many of your customers could use them—and don't?

How many *would*—if there were some way to show them what other concerns are doing—and give them ideas to apply to their particular lines?

"More Business through Package Inserts" is one of the most interesting of the More Business Series. It is brimful of pictures of effective package inserts—and reasons why your customers should use these enclosures.

This book is free. Get it from the Warren Paper Merchant—or write for it direct to the S. D. Warren Company, 101 Milk Street, Boston, Mass.

WARREN'S
STANDARD PRINTING PAPERS

Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding

Foldwell
TRADE MARK REGISTERED

is the folding coated paper preferred by big advertisers

THE evidence presented in this publication during the year proves that Foldwell is preferred by big national advertisers. All the splendid pieces pictured from month to month, including literature from Cheney Brothers, Underwood Typewriter Co., Fayette R. Plumb, Inc., Sundstrand Adding Machine Co., Addressograph Co., Acme White Lead & Paint Works, Illinois Central Railway, Miller Saw Trimmer Co., and The Wahl Co., were produced on Foldwell.

The preference of these, and hundreds of other national advertisers, is Foldwell's strongest testimonial.

Look where you will—in any line of selling—you will find that Foldwell carries the important printed messages of the leaders in each line. As testimonial evidence shows, Foldwell supplies the basis for much of the advertising literature where strength plus fine printing surface is necessary.

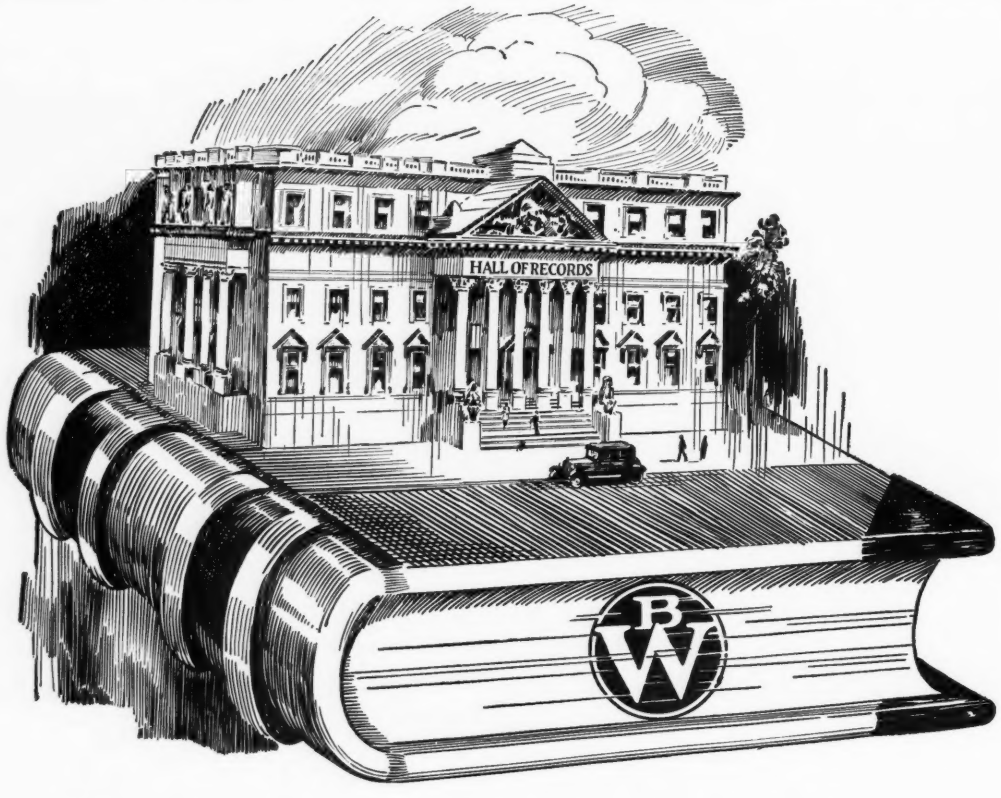
Profit by the experience of the country's foremost advertisers. Use Foldwell for *your* important printed pieces.

CHICAGO PAPER COMPANY, Manufacturers
801 SOUTH WELLS STREET CHICAGO
NATIONALLY DISTRIBUTED

Coated Book · Coated Cover · Coated Writing · Dull Coat · Split-Color

FACTS: There are many different brands of coated paper but there is only one Foldwell—the ORIGINAL. Do not be confused by similar sounding names.

Composition by Currier & Harford, Ltd.



The Foundation *of* Permanent Recording

MASSIVE buildings and fire-proof vaults are constructed to guard public and commercial records, but the real foundation of permanence rests upon pages of the record books.

By the use of BYRON WESTON COMPANY LINEN RECORD PAPER the original entries are guaranteed permanence for ages to come. This paper contains no chemicals to cause the ink to fade or the pages to discolor. It will not wear out through repeated handling. It is the highest grade ledger paper that can be produced.

Byron Weston Company Papers

First, Because They Last

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with a hinge in the paper.

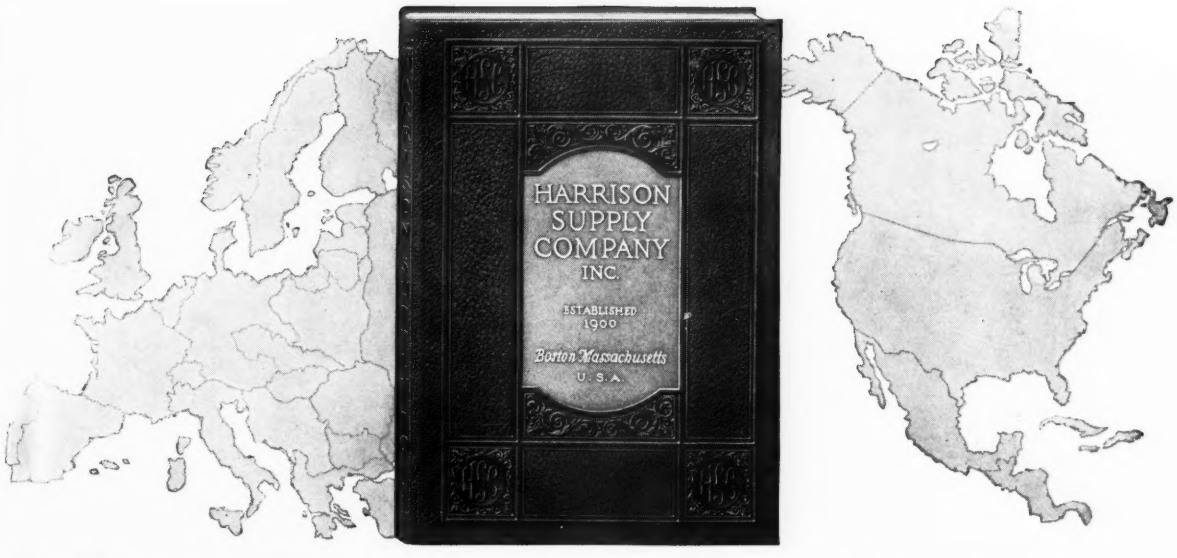
WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

WRITE FOR SAMPLE BOOKS

BYRON WESTON COMPANY, Dalton, Massachusetts



Selling Abrasives on Two Continents

"WE sent out approximately six thousand catalogs direct to our consuming trade and the many hundreds of complimentary letters received in return were about divided in speaking of the catalog itself and the cover. We feel that you have a right to know this."

That is what the treasurer of the Harrison Supply Company wrote to us about the catalog pictured above. And the Perry & Elliott Co., who produced the book, have been assured that they will receive preference on the next contract.

In the same manner you will benefit by recommending Molloy Made Covers for the catalogs and sales books you print for your customers. A beautiful book, durably bound in Molloy Made Covers, will inevitably reflect credit on its printer.

It is our custom to extend full co-operation to printers. Give us the page size and number of pages, together with a description of the subject matter of the book you are figuring on, and we will gladly furnish sketches and samples that will help you to secure the order. Both you and your customer will be surprised at the moderate cost of Molloy Made Covers, a cost which is low out of all proportion to the increased selling value.

Molloy Made Covers are made only by

THE DAVID J. MOLLOY COMPANY, CHICAGO, ILLINOIS
2859 NORTH WESTERN AVENUE

Prospect-Fourth Building, Cleveland
126 East 84th Place, Los Angeles
300 Madison Ave., New York City
Carlton Publicity, Limited, London

MOLLOY MADE

Commercial Covers for Every Purpose



AN ACCIDENT IN A PAPER MILL

Mill Owner . . . "Mr. Jones, that car of Super Book you ran last night for Oldman Paper Co. does not match the color of their sample."

Mill Supt. . . . . "I know, Mr. McClintic, but it is a beautiful sheet of paper. What shall I do about it?"

Mill Owner . . . "Run it over tonight, and send that first lot to SABIN ROBBINS. Tell them to get what they can for it—and we will have to take our loss."

MR. PRINTER
Where Do You Come In On This?

It occurs daily in one of the many thousands of Paper Mills thruout the Country—and we are the national distributors of these errors! It enables us to offer thousands of lots of good paper, at about two-thirds of their standard value.

We offer these in weekly samples sent to 15,000 printers from Maine to California. If you receive them, and are not giving them attention, you are overlooking an opportunity to increase your profits and sales. If you are not getting them, a postal will put you on our mailing list.

The Sabin Robbins Paper Company

Established 1884

National Distributors of Paper Mill Jobs

MIDDLETOWN, OHIO

Branch Warehouses:

CINCINNATI, OHIO	CLEVELAND, OHIO	DETROIT, MICHIGAN	MILWAUKEE, WISCONSIN	ST. LOUIS, MISSOURI
'Phone, Main 650	'Phone, Broadway 2194	'Phone Cadillac, 0600	'Phone, Broad 5770	'Phone, Ohio 9197



A box that talks to your customer's eye

AS the drum major stands out in a parade, so the new Columbian White Wove Box stands out on the printer's shelf.

When the customer's eye roams over your stock, it can't help resting on this striking box—a sure reminder of good envelopes.

When your customer wants to re-order, this unusual label recalls the name—Columbian White Wove.

When Columbian White Woves are removed from the box or separated from the banded package, they don't become orphans. The United States Envelope watermark tells the buyer that *this* is the *known* envelope that he can always depend on.

Printers everywhere have welcomed the Columbian White Wove as the standardized commercial envelope, good enough for the customer who is fussy or particular—low-priced enough for the fellow whose hobby is close buying.

The Columbian White Wove gives what your customer wants in a practical, everyday envelope. Paper of an excellent writing, typing and printing surface; gum that sticks when moistened (and not before).

Whether you buy them in Portland, Maine, or Portland, Oregon, or anywhere in between, you can rest assured that their quality will be uniform.

Columbian White Woves are full high-cut, from high-grade white wove stock, surfaced to take a clear impression from type, line or wood engravings, and electrotypes.

Columbian White Woves are put up in substantial, attractively printed, dust-proof and soil-proof boxes—packages that impress the buyer and are easily remembered.

A guarantee enclosed in every box, states clearly that, if due to any fault in manufacture, these envelopes fail to give complete satisfaction, the distributor is authorized to exchange them.

Columbian White Woves are made in a full range of commercial sizes, from No. 5 to 14 and Monarch.

Columbian White Woves are made especially to be sold through printers. They are stocked in a full range of sizes, by paper merchants everywhere.

UNITED STATES ENVELOPE COMPANY

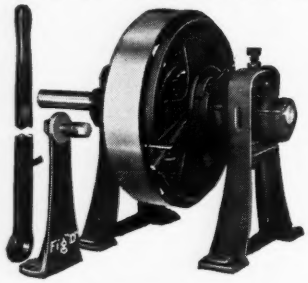
The world's largest manufacturers of envelopes

Springfield, Mass.

Location	*Division*
Worcester, Mass.	Logan, Swift & Brigham Envelope Co.
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Env. Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	The Monarch Envelope Co.

USE

The Columbian White Wove does not lose its identity, even when removed from the box it came in. The USE watermark identifies it



THE "A" TYPE COUNTERSHAFT
Model "AN"
ADJUSTABLE HANGERS—OIL RING BEARINGS

ANOTHER EXAMPLE

OF THE ADAPTABILITY OF

HORTON VARIABLE SPEED PULLEYS

THE ONLY WHOLLY SATISFACTORY CHANGE OF SPEED MECHANISM

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Products of the
HORTON MANUFACTURING COMPANY
Cable Address "HORTOKUM" MINNEAPOLIS, MINN., U. S. A.

SPARTAN TYPE METALS



Are Uniform Economical and Possess Long Life

The correct alloying of the component metals under the supervision of an expert metallurgist assure these characteristics.

Forty years of experience in the processes of type metal manufacture have taught us many things—all incorporated in Spartan.

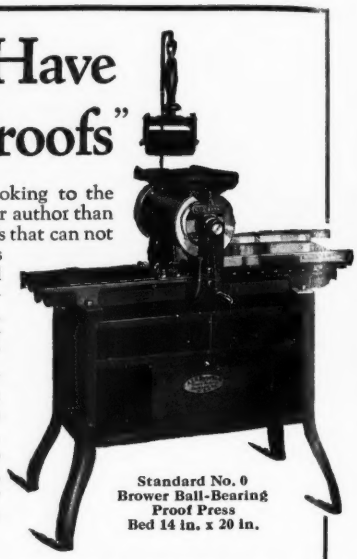
for

Linotype Typograph Ludlow Monotype Stereotype Autoplate Compositype

All Special Feed Bars

MERCHANT & EVANS CO.
PHILADELPHIA
Since 1866

"Let Us Have Clean Proofs"



Nothing is more provoking to the busy advertising man or author than blurred proofs or proofs that can not be easily read. Time is lost, errors overlooked and the "end of a perfect day" is in sight. By the use of Brower Standard "B. B. B." proof presses this menace is removed. The Brower proof presses produce clean, clear, faithful proofs that do full justice to the job. Careful printers know that Brower presses are faithful servants.

Standard No. 0 Brower Ball-Bearing Proof Press Bed 14 in. x 20 in.

Standard "B. B. B." No. 0—Bed 14x20 In.—$230 f. o. b. Chicago
Standard "B. B. B." No. 1—Bed 14x26 In.—$280 f. o. b. Chicago

These presses give you clean, sharp proofs with the minimum of exertion—proofs that will do for the work in the majority of plants.

Standard "B. B. B." No. 2—Bed 17x26 In.—$600 f. o. b. Chicago

For taking color proofs in register, as well as all other proofs.

Write for full particulars.

A. T. H. BROWER COMPANY

166 WEST JACKSON ST., CHICAGO, ILL.

FOR SALE BY LEADING SUPPLY DEALERS



We Carry in Stock:

132 Items of Colored Book Paper
1522 Items of Cover Paper

—

JAMES WHITE PAPER COMPANY

"The Cover House"

219 WEST MONROE STREET, CHICAGO

As in 1852



The whole country is full of enterprise.... owing to the popular institutions under which we live. We enjoy an amount of happiness, public and private, which has probably never fallen to the lot of any other people. —ANNUAL ADDRESS OF PRESIDENT FILLMORE, DECEMBER, 1852



The production of our industries has been large and our harvests have been bountiful. We have been remarkably free from disorder and remarkably successful in all those pursuits which flourish during a state of domestic peace. An abundant prosperity has overspread the land. —PROCLAMATION OF PRESIDENT COOLIDGE, 1924

ENCOURAGEMENT came to Bradner Smith, the new paper merchant, through the statement of President Fillmore in 1852, just as we, the ripened paper house, feel the inspiration of President Coolidge's words in 1924.

For both presidents spoke by the fact.

And it is the fortune of printers that business revival most quickly reflects itself in added hours of productive press time.

Presidents come and go; crops vary; business rises and falls, but solidly founded institutions and right principles survive all storms. It is particularly fitting that at this Holiday Season, the printing and paper industries can look forward with confidence to a coming year of marked commercial welfare.

Bradner Smith & Company

333 South Desplaines Street, Chicago

Telephone, Monroe 7370



EMBOSSOGRAPHY

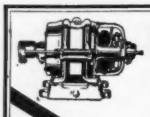
The art of producing the Patented, **absolute Flexible** and **Permanent**, can't crack off or scratch off **embossed or Engraved effects,** without the use of dies or plates, any co'or, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. **Don't buy a toy outfit, and expect success.** Complete outfits, **$160.00** up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

There is only one ENGRAVING
That produced by the Artist on Steel and Copper and EMBOSSED ON OUR PRESSES
MODERN DIE & PLATE PRESS MANUFACTURING CO.
Belleville, Illinois
Everything for the Engraving Department

Printing Plants and Businesses
BOUGHT AND SOLD
Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.
CONNER, FENDLER & CO., 96 Beekman St., New York City



Before—
Purchasing any electrical equipment for your machinery, write for Fuerst-Friedman's Orange Book No. 28.
Low prices. Guaranteed rebuilt equipment. Immediate shipment from a stock of 8,000 units.
The Fuerst-Friedman Co., *Cleveland, Ohio*

HERCULES PRODUCTS — AMERICAN STEEL CHASE COMPANY

American Steel Chase Co.
Manufacturers of
HERCULES PRODUCTS FOR THE PRINTING TRADE
Electric-welded Steel Chases
Beaded Pressed Steel Galleys
Form Trucks, Brass Rule
"Amscol" Cleaning Fluid
Order direct or from any dealer
122 Centre St. New York

To Eliminate Static Electricity—
Offset—Slip Sheeting, *Use*
The Johnson Perfection Burner
Cleveland

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.
WALTER SCOTT & CO., Plainfield, New Jersey

DUNHAM-WATSON CO.
Successors to
Frederick Dunham Co.
Printing Ink
PRINTING OFFSET & LITHO INKS — VARNISHES DRIERS DRY COLORS
441 S DEARBORN STREET
Chicago, Ill.

CAST LOW AND RIBLESS SLUGS
on the
Linotype or Intertype

No Special Molds. Outfit Costs Only $10

with the **Norib Low Slug and Rule Caster** you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or making any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides. Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders $10. Sent C. O. D. on ten days approval. Write for details. Ordering state whether for Linotype or Intertype.
THE NORIB COMPANY, 139 7th Avenue, NEW YORK

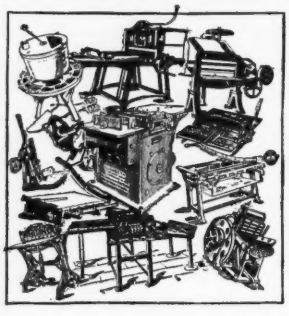
VELLUMS *and* FABRICS
For Commercial Printers,
Lithographers, Engravers, Novelty Manufacturers, Blue Printers
Send for samples and prices in sheets or rolls
Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila, Pa.

A Sample Box of Fifteen Assorted Engraved
Christmas Greeting Cards
sent postpaid upon receipt of sixty cents (60c). Each box contains ten five-cent (5c) cards, and five ten-cent (10c) cards, envelopes included.
Retail Value $1.00
Special prices on large quantities.
Manufactured by **KING CARD CO., Philadelphia**

Remember that STRAIT'S Patent LEVER FEED GUIDE is still



The Logical Successor to the Quad
Original Style, Without Tongue
Dozen, $2.00. Half dozen, $1.10. Set, 60c.
Improved Style, With Tongue
Dozen, $2.50. Half dozen, $1.35. Set, 75c.
Sold by Leading Supply Houses, or direct.
H. H. STRAIT, Manufacturer, OVERLAND, MISSOURI



Metal Cleaning Furnaces
Round Cornering Machines
Lithographic Hand Presses
Paper Cutting Machines
Card-Board Cutters
Bronzing Machines
Perforating Machines
Mitering Machines
Heavy Platen Presses

Prices Without Competition

Catalogues and particulars readily given by the Makers
ESTABL. PETER VERBEKE, 21, RUE DES BOITEUX, BRUSSELS BELGIUM

LINOTYPE or INTERTYPE MOTORS
We sell new or used individual gear drive complete motor equipments A. C. or D.C. When towns change current or plants move their machines we will buy the motors that have to be discarded because of current changed. Our stock of used motors varies from **80** to **100** complete equipments.
Write us on any Linotype or Intertype motor proposition you may have and receive our attractive offer on new equipment, used or exchange
Fiber Pinions, straight or helical, for all motors. Special discounts on quantity orders.
ALL MOTORS SOLD BY US ARE GUARANTEED
WILLIAM REID & CO., 537 South La Salle Street, CHICAGO, ILL.

First of all, Forty-Fold is a beautiful enamel paper, capable of getting the fullest pictorial and selling value out of illustrations.

Second to none is the folding quality of Forty-Fold. Its strength of fibre and flexibility of surface make it ideal for direct mail work.

Third rate advertising can never make big sales of first rate merchandise. Make the advertising you print worthy of the product—it will pay you in increased sales. First, last and always, use Forty-Fold.

Forty-Fold
BROADSIDE ENAMEL

Is carried in stock by the Divisions of the Butler Paper Corporations

BUTLER BRANDS Paper THE BEST

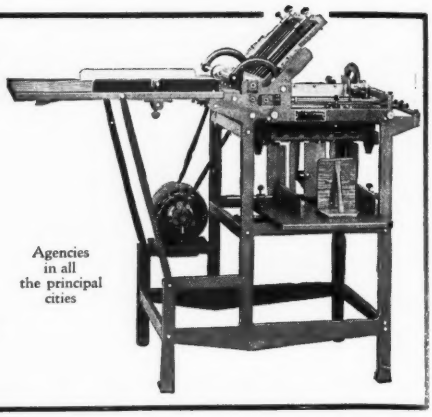
J. W. BUTLER PAPER COMPANY	CHICAGO
STANDARD PAPER COMPANY	MILWAUKEE
McCLELLAN PAPER COMPANY	MINNEAPOLIS
McCLELLAN PAPER COMPANY	ST. PAUL
McCLELLAN PAPER COMPANY	DULUTH
BUTLER PAPER COMPANY	DETROIT
CENTRAL MICHIGAN PAPER COMPANY,	GRAND RAPIDS
AMERICAN PAPER MILLS CORPORATION,	NEW YORK
MISSISSIPPI VALLEY PAPER CO.	ST. LOUIS
MISSOURI-INTERSTATE PAPER CO.	KANSAS CITY
SOUTHWESTERN PAPER COMPANY	DALLAS
SOUTHWESTERN PAPER COMPANY	FORT WORTH
SOUTHWESTERN PAPER COMPANY	HOUSTON
BUTLER PAPER COMPANY	DENVER
SIERRA PAPER COMPANY	LOS ANGELES
PACIFIC COAST PAPER COMPANY	SAN FRANCISCO
PACIFIC COAST PAPER COMPANY	FRESNO
ENDICOTT PAPER COMPANY	PORTLAND, ORE.
MUTUAL PAPER COMPANY	SEATTLE
Export	
BUTLER AMERICAN PAPER COMPANY	CHICAGO
PATTEN COMPANY, LTD.	HONOLULU

The LIBERTY

Simplicity plus honest construction —built to endure. Liberty users dot the entire world.

The Liberty Folder Company, Sidney, Ohio

(ORIGINATORS OF SIMPLE FOLDERS)



Agencies in all the principal cities



Color Harmony!

at your finger tips–

Your customer can pick out his own color combinations, if you have an Earhart Color Plan. You'll be saved the expense of trying to satisfy him by proving in color.

With this Color Plan, you know just what color combinations are right.

The plan is practical. It has been designed by a practical printer and a color authority. You can capitalize on his knowledge for a ten dollar bill. Order yours today.

THE FEICKE PRINTING CO.
424 Pioneer Street Cincinnati, Ohio

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it! Send for sample.

Be Sure to Get Our Monthly Blotter!

TRIANGLE INK AND COLOR CO. INC.
MANUFACTURERS of FINE LITHO & PRINTING INKS for ALL Purposes

Main Office:
26-30 Front Street
Brooklyn, N.Y.

AUGUST ELDRIDGE SCHIEFER

Service Office:
13 So. 3rd Street
St. Louis, Mo.

Sinclair and Valentine Company

Makers of

Lithographic, Cylinder and Job Inks, Pulp and Dry Colors

11-21 ST. CLAIR PLACE, NEW YORK

Service Branches

Philadelphia
Baltimore
New Orleans
Chicago
Boston
Cleveland
Los Angeles
Toronto
Montreal
Winnipeg

BEFORE YOU READ A WORD!

you read a message—a message that paper tells through feel, sight, sound.

Are you letting your letter paper sell for you? Does it *feel* quality—*look* dignity—*sound* prestige when it crackles?

Strathmore Parchment is a vital addition to your selling staff. It works for you mightily, carrying your message and *getting it read!*

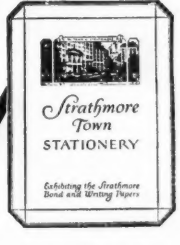
Cost? From start to finish a letter on the cheapest paper costs 35c and on Strathmore Parchment—36c.

May we prove this to you with an authentic cost chart?

Strathmore PARCHMENT



STRATHMORE TOWN!
—where quality papers are part of the picture



Strathmore Town Stationery

Twelve leading designers and typographers contributed their "ideal letterheads" for 16 different types of business and institutions. The most helpful and complete portfolio of its kind. Size, 9 x 12. Sent free to advertising men and advertising departments,—together with sample packet of Strathmore Parchment and the Ernst & Ernst Cost Chart. Attach this coupon to your letterhead.

STRATHMORE PAPER CO.
Mittineague, Mass.

Send for the Portfolio and Sample Packet

Name.....

Address.....

Dull Saws Are Costly in Composing Rooms

Sharpen Yours in Three Minutes!

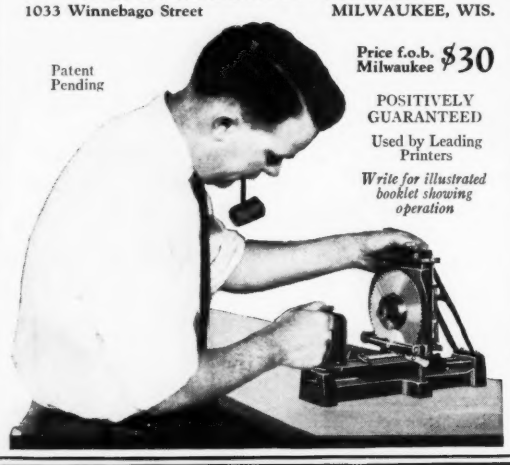
With the MINUTE SAW FILER your trimmer saws are kept sharp constantly. No loss of time involved, as even the greenest hand can do the job, which requires only about three minutes.

MINUTE SAW FILER

keeps your saw round and can be sharpened until saw is too small for use. A positive locking device holds saw in filing position—simple adjustment sets saw to file. Uses ordinary stock file.

A. F. GEISINGER MFG. COMPANY
1033 Winnebago Street MILWAUKEE, WIS.

Patent Pending

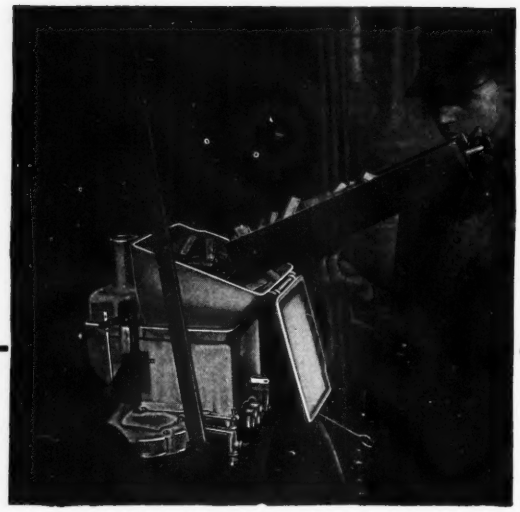


Price f.o.b. Milwaukee $30

POSITIVELY GUARANTEED

Used by Leading Printers

Write for illustrated booklet showing operation



Why "Pig" Metal?

MONOMELT
SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

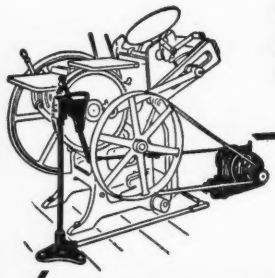
Printers Manufacturing Company
704-14 Palace Bldg., Minneapolis

ESTABLISHED 1875

BLOMGREN BROS. & Co.

Artists
Engravers
Electrotypers
Nickeltypers
Lead Mold Process

512 - 522 SHERMAN ST., CHICAGO



Press-O-matic
JOB PRESS CONTROL

Get more impressions from every press

It is easy to keep presses pounding away at top speed the Press-O-matic way. With Press-O-matic control, the speed can be adjusted just right for each job so that maximum production is obtained.

The Press-O-matic unit is stopped through a push button, too—no need to touch the speed regulator—and the correct speed is quickly regained. You should know all about the Press-O-matic unit.

Ask your supply salesman or write us.

KIMBLE ELECTRIC COMPANY
2408 W. Erie Street, Chicago, Ill.



The Martin Cantine Company awards cash prizes every month for skill in advertising and printing. The September contest was won by the Joseph A. Richards Advertising Agency and the Charles Francis Press, both of New York, for the 16-page, four-color booklet showing the 1924 advertising campaign of the Nairn Linoleum Company of Kearny, N. J. Printed on Ashokan. The regular prizes of $100 each were given the winners for skill in copy and in printing, respectively. Enter samples of your own work on Cantine's papers in these contests.

HOTEL, railroad and overhead expenses are the same for mediocre salesmen as for big producers. You save money by hiring good men, even if their salary expense is higher.

Similarly, it is Economy to strengthen your *printed salesmanship* by the use of modern illustrations, harmonious typography, good presswork and Cantine's Coated Papers.

With printed matter that combines these qualities you can increase any man's sales and profitably reach otherwise uncovered territory.

Write for catalog showing samples of papers that meet all requirements of price and quality; also for particulars of our monthly prize-honor contests. Cantine's Papers are sold by leading jobbers in principal cities. Address The Martin Cantine Company, Saugerties, N. Y. Dept. 59.

Cantine's COATED PAPERS

CANFOLD	ASHOKAN	ESOPUS	VELVETONE	LITHO C.I.S.
SUPREME FOLDING AND PRINTING QUALITY	NO. 1 ENAMEL BOOK	REGULAR NO. 2 ENAMEL BOOK	SEMI-DULL - Easy to Print	COATED ONE SIDE

"Speaking of Cover, Let's Use BUCKEYE"



The Founder
WILLIAM BECKETT
1821 – 1895

"Now everything's settled but the cover," said the advertiser to his printer.

"That's settled, too, if I may have my way," the printer answered. "Buckeye Cover gives me my best chance to turn out a job of distinction, without wasting a lot of money. Of course you can buy a lot of fancy cover and pay a fancy price, but not one of them will stand up better than Buckeye, and none gives me so great an opportunity to show you what we can do with printers' ink.

"Of course you know that Buckeye Cover is the best embossing medium on Earth and it comes in the best range of colors obtainable anywhere. Then you have the advantage of using a paper that is recognized by every one as the absolute standard in Covers. Let's put an extra color and a little more art on this job and use Buckeye. I can assure you that you'll have a finer result and less expense than if you skimp on the printing and waste on the Cover paper."

"Very well," said the customer. "We can't go wrong on Buckeye, I guess. That cleans up everything, doesn't it?"

"How about the envelopes?" the printer responded. "They are the first thing seen and the last thing thought of. Did you know that you can get Buckeye Cover Envelopes from stock now, to match your cover? It won't cost anything worth mentioning and you will sure put a nice package on your prospect's desk. I'll fix up a little suggestive corner design that will indicate that that envelope contains something worth while."

"All right. Go to it," said the customer. "I'm done experimenting."



[To our friends who advertise and to printers, we will gladly send our highly suggestive Buckeye Cover Specimen Box No. 6. In writing be so good, please, as to use your business stationery]

The Beckett Paper Company

Makers of Good Paper in Hamilton, Ohio, since 1848



YOU are interested in real facts about Cover Designing that will increase your ability to select or sell **100%** better printed ideas.

An interesting and helpful story for Printers, Artists, Advertisers, is to be found in the first booklet of a series being prepared on

Hints for Using Constructive Cover Designing

(The Catalog-Poster Designing Book of the Hour)

Whether you own this valuable book or not, send the coupon for the illustrated story about Jack Horner and his discovery.

HAMPDEN GLAZED PAPER & CARD CO.

HOLYOKE, MASS.

Distributors for Great Britain

FRED'K JOHNSON, LTD.
11-b Upper Thames St.
London, E. C. 4

HAMPDEN GLAZED PAPER & CARD CO., Holyoke, Mass.

Send me Free Booklet about JACK HORNER—I am interested in more effective Designs for Covers.

Name .....

Company .....

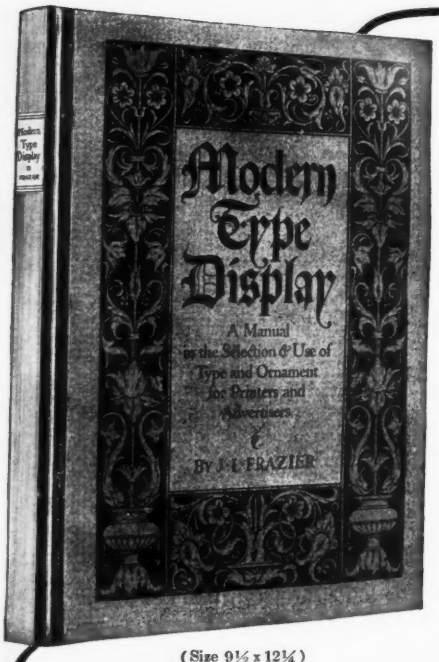
Address .....

City ..... *State* .....

IP

Sales Offices

NEW YORK, N. Y.
CHICAGO, ILL.
SAN FRANCISCO, CAL.
TORONTO, CAN.



(Size 9½ x 12¼)

More than 200 Specimens of Fine Printing—many in colors. Also, numerous examples of Typography.

New Book

on Typography

for Printers, Layout Men and Advertisers

The cream of J. L. Frazier's constructive and scientific articles on type-composition, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic and complete course in Typography.

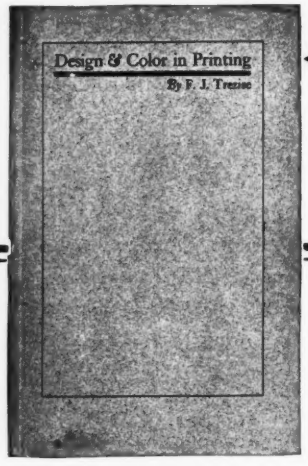
To be successful, type-display must first ATTRACT and then INTERPRET—this book tells you how to make it do both.

As an example of fine printing in itself—to say nothing of the many beautiful specimens by leading typographers and designers which it contains—this book is more than worth the price. The eighty-odd big (9 x 12 inch) pages of helpful and instructive text are thrown in for good measure.

First Edition limited to Eleven Hundred Copies

DO NOT DELAY—order your copy today. The price is only $5, postage 25 cents extra. Send order with remittance to

Book Dept., **THE INLAND PRINTER CO.**
632 Sherman Street, Chicago



←this $1.25 book

is a thorough treatise on the principles of design and color as applied to typographical design

It is invaluable to the ambitious compositor who is desirous of improving the quality of his work

¶ It gives him plainly and concisely the fundamentals by which the quality—the correctness or incorrectness of work—is constructively determined. It gives him "reasons." He can know "why" his work is good, and explain it; or "why" it is bad, and improve it. Entire courses of instruction in printing, costing many times the price of this work, are based on the same principles which are so fully explained and illustrated in this $1.25 book. Why should you pay more?

Know "WHY" and you'll know "HOW"

Mail the coupon TODAY and feel sure of yourself forevermore

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.

Book Department
THE INLAND PRINTER COMPANY
632 Sherman St., Chicago, Ill.

Here's my $1.25; send "Design & Color in Printing" to

Name .....

Street .....

City ..... *State* .....

Remove Hardened Ink

from your Rollers, Fountains, Plates, Etc.

SOLVINE H

DOES IT without affecting the part being cleaned

Put up in pint, quart, gallon and five gallon cans by

CHARLES HELLMUTH, Inc.

NEW YORK
154 West 18th Street

CHICAGO
536 South Clark Street

Thermometers for Type Metal

Made and Repaired

PHILADELPHIA THERMOMETER CO.
9th and Arch Streets, Philadelphia, Pa.

Complete Service for the Printer

We are equipped to make immediate deliveries of composing room equipment, also various lines of printing machinery.

DAMON TYPE FOUNDERS COMPANY, Inc.
NEW YORK BALTIMORE PHILADELPHIA

The Productimeter



Does more than count. It's a regular watch dog. Prevents overruns, avoids loss and waste.

Write for Bulletin No. 41, and find out what "The Productimeter" can do for you.

(1258) DURANT MANUFACTURING COMPANY
653 Buffum St., Milwaukee, Wis.

Spickler Liner Machine

Stops liner breakage—all the year 'round.

Chas. A. Spickler, R. D. Yardley, Penna.

ROBERTS

Every Well-Equipped Printing Plant should have several Roberts Numbering Machines to take care of the Demand

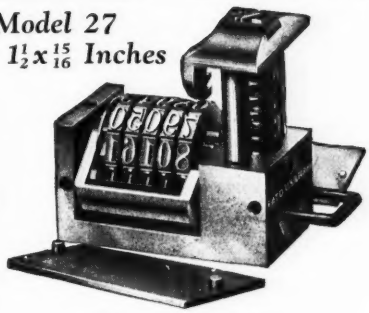
for press-numbering jobs—which are plainly on the increase, due to the growth of modern business forms and systems.

Many shops regard Roberts Machines as *standard equipment*—which they are—and send us regular orders to take care of increasing business.

Ask for folder, ***"Eight Points of Preference for the Pressman."***

ROBERTS
Numbering Machines

Model 27
Size $1\frac{1}{2} \times \frac{15}{16}$ Inches



Type-High Model 27
5 wheels
$16.00

Type-High Model 28
6 wheels
$18.00

No 12345

Fac Simile Impression

VIEW SHOWING PARTS DETACHED FOR CLEANING

Machines to number either forward or backward. Orders for either style filled from stock—Fully guaranteed—Over 75 other models—Write for information.

Simplest—Strongest—Fully Patented
Over 400,000 in Use
Made Exclusively in U. S. A.

In Stock and For Sale by all Type Founders

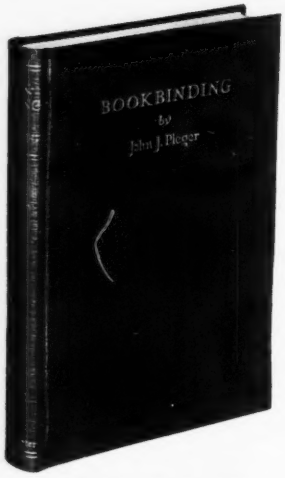
The ROBERTS NUMBERING MACHINE COMPANY
694-710 Jamaica Avenue
BROOKLYN, N.Y.

Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.

ROBERTS

BOOKBINDING

By John J. Pleger



Size 6 x 8¾"; 425 pages. Attractively bound in cloth; gold stamped

Price $6.00 Postpaid

The information contained in this book is worth many times its price

Get Entire Bookbinding Business Between Two Covers

"Bookbinding" is the most complete and up-to-date book on bookbinding compiled in this generation. It covers both hand and machine operation in plain and understandable language. Every operation entering into pamphlet binding and the binding of books is completely covered. Blank books, letterpress books, loose leaf covers, manifold work, marbling, gilt edging, finishing, and hand tooling are comprehensively explained and illustrated.

Two hundred and eighty-five illustrations, both halftones and line drawings, enable the novice to grasp the most minute details of the bookbinding art understandingly.

This compilation is a complete revision of the first edition of "Bookbinding and Its Auxiliary Branches," and embraces the best of ancient and modern practices. The author's vast experience is at your disposal in this book, which has been pronounced of inestimable value to all affiliated with the bookbinding and printing art.

Chapter Titles

Foreword
To Printers
Binding Definitions
Paper Operations
Manifold Work
Sheet Work
Forwarding Preliminaries
Forwarding
Decoration of Book Edges
Loose Leaf Binders
Punching
Finishing
Hand Tooling
Stamping and Embossing
Edge Gilding
Marbling
Care of Books
Some Inconsistencies in Bookbinding

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

IMPOSITION

A Handbook for Printers

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

Forms for Platen Press
Four-page Forms
Eight-page Forms
Folder Forms
Twelve-page Forms
Sixteen-page Forms
Eighteen-page Forms
Twenty-page Forms
Twenty-four-page Forms
Thirty-two-page Forms
Thirty-six-page Forms
Imposition for Folding Machines—
Dexter Folders, Chambers Folders, Brown Folders

72 pages, fully illustrated, 4 x 6 inches, flexible leather, gold side-stamped, $1.25. Postage, 5 cents extra.

THE INLAND PRINTER COMPANY
632 SHERMAN ST., CHICAGO, ILL.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

START YOUR SALES HOUSE-ORGAN *NOW*

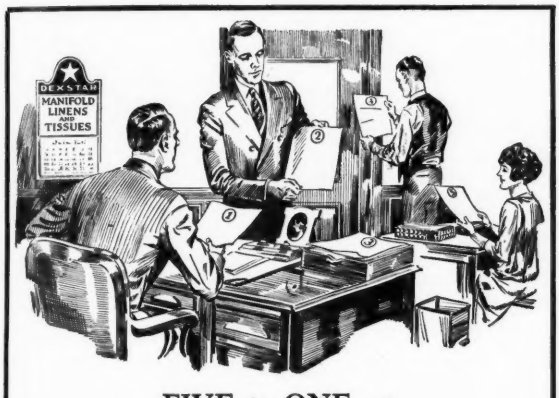
DON'T be content to let your printing orders drift in slowly when a fine, interesting, helpful house-organ will go out and bring them in.

I'll furnish copy on-the-dot monthly. It will teach printing buyers how to plan, write, print and mail good direct advertising. It will build your business as no other kind of advertising can. It will be yours exclusively in your territory.

Send for the folder that tells what this copy service has accomplished for printers in three years. It tells what these users think of its value to them. I'll send samples too. Address:

Oren Arbogust, Chicago, Ill.
2002 The Straus Building

House-Organs for Printers



FIVE to ONE on
DEXSTAR MANIFOLD

ONE typewriting will supply one original and four carbon copies on DEXSTAR MANIFOLD LINEN. Various colors are employed to designate the destination of the document. For example, original on White (1) to the G.M.; duplicate on Pink (2) to Accounting Department; triplicate on Green (3) for Customer; quadruplicate on Blue (4) to Shipping Department; and the fifth copy on Yellow (5) for General Files.

DEXSTAR MANIFOLDS are made in white—various weights and finishes—and in seven pleasing shades for office use. Sold by paper dealers, stationers and office supply houses. Send for Sample Book and Trade Prices.

C. H. DEXTER & SONS, Inc.
Makers of Highest Grade Thin Papers
WINDSOR LOCKS, CONN.

Dennison's

NON-BLOCKING
REG. U.S. PAT. OFF.

GUMMED PAPER sticks



— *but it doesn't block* —

AND that's just one reason why Dennison's Non-Blocking Gummed Paper has no superior. It is *non-blocking*—that is, labels made from it will not have the annoying tendency to block or stick together. Its gumming is exceptionally good, and made to stick quickly and permanently.

The excellent adhesive qualities and this non-blocking feature will guarantee your customers that satisfaction which always results in re-orders.

Other Gummings, too

In addition to Non-Blocking, the Dennison Line also includes these two other gummings:

FISH: Strongly adhesive; especially suitable for use on uneven surfaces.

DEXTRINE: An improved dextrine gumming; good adhesive strength; adapted for use on smooth surfaces.

Use Dennison GUMMED PAPERS
for your next gummed label job

Stocked by the leading Wholesale Paper Dealers in a wide variety of white and colored papers.

Write us for further information. Use the coupon below.

DENNISON MANUFACTURING CO.,
Dept. 121P, Framingham, Massachusetts.

Please send me further information about Dennison's Gummed Papers, especially the Non-Blocking, and tell me where I can get them.

Name.....

Street and No.....

City or Town.....State.....

Electrotyping

By C. S. PARTRIDGE

A THOROUGHLY practical treatise on the art of electrotyping and the various processes used. A full description of electrotypers' tools and machinery is given with complete instructions. The reference list of terms, processes and apparatus is of great assistance in solving the numerous problems connected with electrotyping.

CONTENTS

Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors, Casting—Finishing—Trimming and Routing—Revising—Blocking—Dr. Albert's Metal Molds—Reference List of Terms, Processes and Apparatus. 214 pages. Size, 5½ x 8.

Price, $2.00; postage 10 cents extra

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

Color and Its Distribution in Printing

HOW TO ESTIMATE INK

By E. C. ANDREWS

This work is more than a book. It is a gauge to reduce waste and to determine qualities in color distribution and quantities in ink. To reduce waste is vital in this era of competition and high costs.

The chapter headings below give one an idea of the thorough manner in which the subject is handled.

Color and Its Distribution in Printing

CONTENTS: Ideal Proportions of the Rectangle — The Selection of Stock and Ink — Unusual Half-tone Colors — The Addition of Decorative Colors — Examples of More Unusual Decorative Colors — Simple Analogy — Two Colors, One in Analogy with the Stock, the Other in Contrast — Harmony by Contrast — More Complex Analogies — Unusual Decorative Colors with Black — Treatment for Red Cover-stock — Harmony by Balanced Contrast — End-sheet Treatment — Method of Conventionalizing Good Color Schemes for Future Use. (53 Color Plates.)

How to Estimate Ink

CONTENTS: How to measure the Square Inches in a Job — The Balance Used — Method of Determining Covering Capacity by Weighing — Percentage of Ink Required by Type-matter as Compared to Solids — Percentage of Ink Required by Mixed Display Type and Illustration as Compared to Solids — Percentage of Ink Required by a Half-tone as Compared to Solid — The Relation of Covering Capacity to Fitting the Stock with the Ink — Covering Caparity of Ink on Four-color Work — The Percentage of Add for Waste — The Percentage of Add for a Full Color — Tables of Covering Capacities on Solids. 6¼ x 9¼. Sixty pages of color examples.

Price, $5.00. Postage, 15 Cents extra.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Cooper Black

Making Possible Designs of Mass

TYPE SIZE	NUMBER OF CHARACTERS TO PICA MEASURE												
	5	6	7	8	9	10	11	12	13	14	15	16	17
6pt	15	18	20	23	26	29	32	35	38	40	43	46	49
8pt	13	15	18	20	23	25	27	30	32	35	37	40	42
10pt		12	14	17	19	21	23	25	27	30	32	34	36
12pt		11	13	14	16	17	19	21	23	24	26	28	29
14pt			10	11	13	14	16	17	18	20	21	22	24
18pt				9	10	12	13	14	15	17	18	19	21

TYPE SIZE	NUMBER OF CHARACTERS TO PICA MEASURE												
	18	19	20	21	22	23	24	25	26	27	28	29	30
6pt	52	55	58	61	64	67	70	72	75	78	81	84	87
8pt	45	47	50	52	55	57	60	62	65	67	70	72	75
10pt	38	40	42	44	46	48	51	53	55	57	59	61	63
12pt	31	32	34	36	38	39	40	42	43	45	47	49	51
14pt	25	26	28	29	30	32	33	34	36	37	38	40	42
18pt	22	23	24	25	27	28	29	30	32	33	34	35	36

This chart is a reduced size.
Actual size, 3 x 4 inches.

Reliable
Comprehensive

The Type *and* Copy Computer

By
S. A. BARTELS
Superintendent
The Henry O. Shepard Co.
Chicago
Instructor, Medill School of Journalism,
N. W. University

Pocket Size, 4½" x 6"—64 pp.
Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts
10 Linotype Charts and
10 Charts Monotype Sets and Averages

Also Explanatory Notes, Miscellaneous Measurements and Proofreaders' Marks

Price . . $1.50 Postpaid

***The* INLAND PRINTER COMPANY**
632 Sherman Street, Chicago

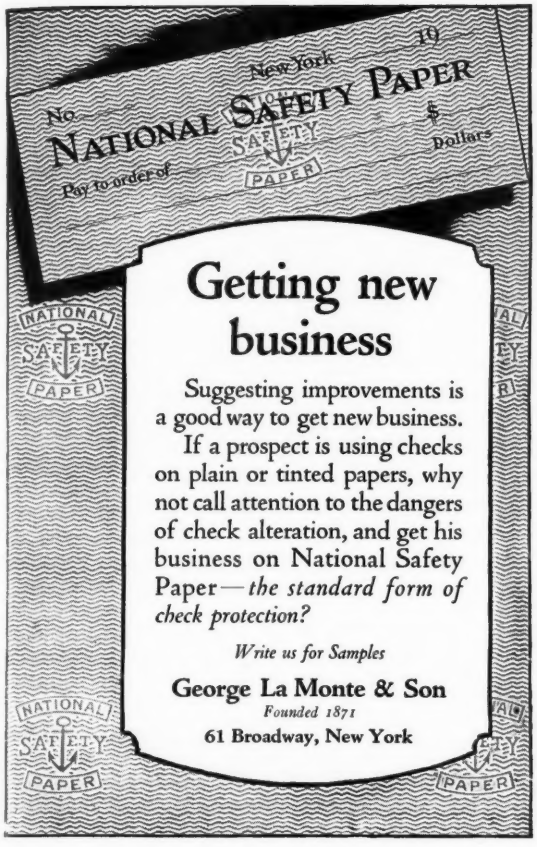


"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford. ***Price, $2.75; Postage, 10c. extra.***

THE INLAND PRINTER COMPANY
642 Sherman Street, Chicago



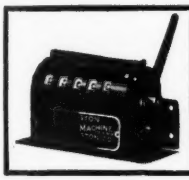
Getting new business

Suggesting improvements is a good way to get new business.

If a prospect is using checks on plain or tinted papers, why not call attention to the dangers of check alteration, and get his business on National Safety Paper—*the standard form of check protection?*

Write us for Samples

George La Monte & Son
Founded 1871
61 Broadway, New York



Redington Counters

Old Friend of every Printer

F. B. REDINGTON CO.
109 South Sangamon Street Chicago

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable.
Sheets, 5¾ x 9½ inches. $1.25 a dozen, postpaid.

THE INLAND PRINTER COMPANY
632 SHERMAN STREET, CHICAGO

Correct Keyboard Fingering

By John S. Thompson

A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

PRICE **60c**

THE INLAND PRINTER CO.
632 Sherman St., Chicago, Ill.



Pads-it

Pads-it is a padding compound used by Printshops and Binderies everywhere. Its qualities make it preferred and demanded by those who give it a trial.

Pads-it flows freely—can be used to the last drop—very economical—equally useful. One minute after the first coat is applied it is ready for the second. May be had in gallon or quart containers. A trial order will convince you.

COMMERCIAL "5-A" Rubber Tablet Glue

Needs no cloth



Red and White

Apply it hot. Needs no reinforcement. It dries quickly and remains flexible. Put up in convenient 6, 10, 32 and 62 pound tins.

Use the Coupon below

The Commercial Paste Co.
Makers of the Largest Line of Adhesives
Dept. 41, Columbus, Ohio

The Commercial Paste Co.
Dept. 41. Columbus, Ohio

Gentlemen: Please ship us your minimum trial order of Pads-it and Commercial "5-A" Rubber Tablet Glue.

Name.....

Address.....

Town.....*State*.....

STEREOTYPING

By C. S. PARTRIDGE

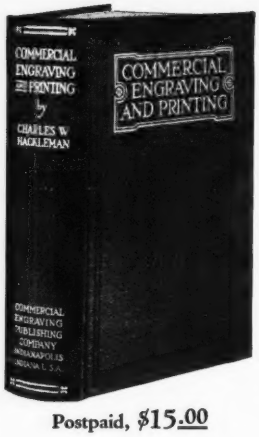
A PRACTICAL instruction and reference book for newspaper and job printing plants. The concise descriptive text accompanied with copious illustrations makes this book valuable to stereotypers and everyone interested in the graphic arts.

The appendix will be found especially valuable. It contains in concise form useful information gained from the practical experience of the author. A complete index makes it easy to find information on any point described in the book.

Price $2.00; postage 10c extra

THE INLAND PRINTER CO.
632 Sherman Street
CHICAGO

A Real Help in Your Work



Postpaid, $15.00

A WEALTH OF information on all branches of the graphic arts is contained in this volume. Illustrating and printing by all processes is thoroughly and comprehensively covered in a practical but non-technical way.

Advertising managers, printers, lithographers, paper men, photographers, commercial artists, salesmen, instructors, students and all others interested in these subjects will find this book most invaluable.

SECOND PRINTING

Commercial Engraving and Printing

Price, $15.00 Postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

COLOR

AND ITS APPLICATION TO PRINTING

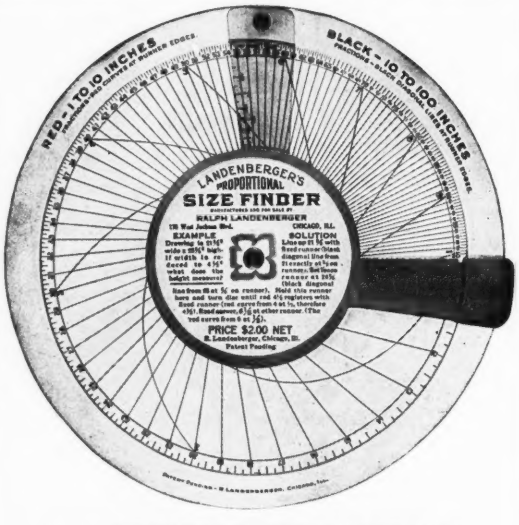
By E. C. Andrews

THE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great *practical* value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

Price, $2.00. Postage, 10 cents extra.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



LANDENBERGER'S Proportional Size Finder

A rapid and accurate means of determining the proportional size of enlarged or reduced illustrations without calculation. Price $2, postpaid.

For Sale By

THE INLAND PRINTER CO.
632 SHERMAN STREET CHICAGO, ILL.

(Reprinted from preface to Business Paper Section in Ayer's Newspaper Annual & Directory for 1922 —written by Jesse H. Neal)

Breaking Down Barriers

"No historical sketch of these publications (Business Papers) would be complete without reference to one phase of their work which has exercised a profound influence upon all trade and industry, upon advertising, and upon the general welfare of all the people.

"This conspicuous service has been the breaking down of the barriers of suspicion, distrust, selfishness and prejudice, with which trade and industry were wont to surround themselves. The growing willingness to share knowledge of improved methods and processes with others, to co-operate in beneficial movements, may be attributed, in large part, to the influence of the business press.

"Through the enjoyment of a common source of information and inspiration, whole trades and industries have been able to advance almost as a unit. These highways of commercial intelligence have integrated business groups, destroyed the handicap of distance, and have aided in making one united country out of our widely flung territory. It is more than a coincidence that the United States leads the world in the number and character of its business papers, as well as in industrial achievement.

"The rapid rise of the business press in a comparatively few years from a position of obscurity to one of importance and prominence in publishing and advertising, is significant of the changes in business itself. The specialized press has had to grow in consonance with the growth of specialization in business. We are becoming a nation of specialists and this condition has been reflected in the character of our business periodicals."

You are invited to consult us freely about Business Papers or Business Paper Advertising

The Associated Business Papers

INCORPORATED

The International Association of Trade and Technical Papers

HEADQUARTERS, 220 WEST 42nd STREET, NEW YORK

LIST OF MEMBERS

Each has subscribed to and is maintaining the highest standards of practice in its editorial and advertising service.

Advertising and Selling
American Architect & Architectural Review
American Blacksmith, Auto & Tractor Shop
American Exporter
American Funeral Director
American Hatter
American Machinist
American Paint Journal
American Paint & Oil Dealer
American Printer
American School Board Journal
Architectural Record
Automobile Dealer and Repairer
Automobile Journal
Automotive Industries
Baker's Helper
Bakers Weekly
Boiler Maker (The)
Boot and Shoe Recorder
Brick and Clay Record
Building Age & The Builders Journal
Buildings and Building Management
Building Supply News
Canadian Grocer
Canadian Machinery & Manufacturing News
Canadian Railway & Marine World
Candy and Ice Cream
Chemical & Metallurgical Engineering
Clothier and Furnisher
Coal Age
Concrete
Cotton
Daily Metal Trade
Domestic Engineering
Dry Goods Economist
Drygoodsman
Dry Goods Reporter
Electric Railway Journal
Electrical Merchandising
Electrical Record.
Electrical World.
Embalmers' Monthly.
Engineering and Mining Journal-Press
Engineering News-Record
Factory
Farm Implement News
Fire and Water Engineering
Foundry (The)
Furniture Manufacturer and Artisan
Garment Weekly (The)
Gas Age-Record
Good Furniture Magazine
Grand Rapids Furniture Record
Haberdasher (The)
Hardware Age
Hardware & Metal
Heating and Ventilating Magazine
Hide and Leather
Hospital Management
Hotel Monthly
Illustrated Milliner
Implement & Tractor Trade Journal
Industrial Arts Magazine
Industrial Engineer
Inland Printer
Iron Age
Iron Trade Review
Lumber
Lumber World Review
Manufacturers' Record
Marine Engineering & Shipping Age
Marine Review
Millinery Trade Review
Mill Supplies
Modern Hospital (The)
Motor Age
Motorcycle and Bicycle Illustrated
Motor Truck
Motor World
National Builder
National Cleaner & Dyer
National Hotel Review
National Laundry Journal
National Miller
National Petroleum News
Nautical Gazette
Northwest Commercial Bulletin
Oil News
Oil Trade Journal
Power
Power Boating
Power Plant Engineering
Printers' Ink
Purchasing Agent
Railway Age
Railway Electrical Engineer
Railway Engineering & Maintenance
Railway Mechanical Engineer
Railway Signal Engineer
Retail Lumberman
Rock Products
Rubber Age
Sanitary & Heating Engineering
Shoe and Leather Reporter
Shoe Retailer
Southern Engineer
Sporting Goods Dealer
Tea and Coffee Trade Journal
Textile World
Welding Engineer
Western Contractor
Wood-Worker (The)



BINGHAM BROTHERS COMPANY

ROLLER MAKERS

(Founded in 1849)

406 Pearl Street . . NEW YORK
521 Cherry Street, PHILADELPHIA

89 Mortimer Street . ROCHESTER
131 Colvin Street . BALTIMORE

Allied with BINGHAM & RUNGE CO., East 12th St. & Power Ave., Cleveland, Ohio

THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Vol. 74, No. 3 — December, 1924

TABLE OF CONTENTS

PAGE

Anniversaries and the Printer 379

Bank Checks as Advertising Mediums 400
Blotters, A Little Flyer in 413

BOOK REVIEW:
Across with the Ad-Men 427
Forty Years in Newspaperdom 427
How the United States Can Meet Its Wood-Pulp Requirements 428
Printing and Typography for Beginners 428
The Puritan Heritage 428

Capitals a Blessing or a Nuisance? 388
Cartons, The Manufacture and Use of Printed. 414

CONTRIBUTED:
Anniversaries and the Printer 379
Are Capitals a Blessing or a Nuisance? 388
Blotters, A Little Flyer in 413
Cartons, The Manufacture and Use of Printed 414
Dynamic Typography 390
Filing System for the Proofroom 375
Gamble, William, Retires From Active Business 384
How John Hit the Business Bull's-Eye 396
If Paper Were Sold Like Real Estate 416
Outsides and Insides 371
Peace on Earth, Good Will to Men 369
Presswork, Some Practical Hints on — Part XXI. 383
Publisher, The New — Niagara Falls — Part XII. 406
Receiving the Editor 376
"The Devil" — A Cross Word Puzzle 418
Too Much Red 417

COST AND METHOD:
How Do They Do It? 411
How to Estimate Printing — Lesson No. 2 409
What Might Have Been 412

DIRECT ADVERTISING:
Does This Direct Advertising Business Pay? 397
Dynamic Typography 390

Editor, Receiving the 376

EDITORIAL:
Did Arthur Brisbane Fail? 429
Editorial Notes 429
INLAND PRINTER Editor Honored, An 430
Offset Printing, Announcing a New Department of 430
Ounce of Prevention Worth a Pound of Cure, An 429

Filing System for the Proofroom 375

FOREIGN GRAPHIC CIRCLES 419

Gamble, William, Retires From Active Business 384

How John Hit the Business Bull's-Eye 396

If Paper Were Sold Like Real Estate 416

ILLUSTRATIONS:
Australian Newspaper Architecture, Example of 408
Cross Word Puzzle 418

PAGE

ILLUSTRATIONS — *Continued:*
Harris Automatic Press Company, Views of Exhibit of, at Direct-Mail Convention 432
Linotype, Model 26 436
Ole Bill Collection Labels 436
Paper House of New England, The Boston Office of the 435
Ruxton Ink Plant, Views in 433
Schmidt Lithographing Company, Interior Views of the 414
Traung Label & Lithograph Company, Views in 415
Troublesome Landladies — "In the Days That Wuz" 386
Ingenuity a Friend in Need 386

MACHINE COMPOSITION:
Casting of Border Does Not Harm Mold 386
Cleaning the Holes of the Well 385
First Elevator Makes Noise 386
Keyboard Cams Do Not Rotate 385
Matrices Bounce From Assembling Elevator 386
Matrix Ear File, A 385
Metal Pot May Be Cracked 385
Nicely Arranged Booklet, A 385
Spaceband Box, Trouble in 385
Transpositions 385
Mark Twain's Famous Office 392

Newspaper Architecture in Australia 408

NEWSPAPER WORK:
Observations 424
Review of Newspapers and Advertisements. 425
Tax Returns, Storm Followed Publication of 423
Waste of Years, Avoid the Possible 423

OFFSET PRINTING:
For and Against Offset 378
Offset Printing De Luxe 378
Rotary Flat Bed Press, A 378

OPEN FORUM:
Embossing Dies 422
Jobwork in Newspaper Plant 422
One-Man Shop, The 421
Theoretical Instruction Insufficient 421
Outsides and Insides 371

Peace On Earth, Good Will to Men 369

PHOTOMECHANICAL METHODS:
Art in Advertising, The New 377
Chemical Action of Cutting Solution 377
Collodion Emulsion or Silver Bath 378
Fewer and Better Photoengraving Plants Recommended 378
Negative Films on Glass, Keeping 377
Newspaper Plates, Engraving 377
Panchromatic Plates 377
The American Photoengraver 377
Three-Color Production Theory 378

PORTRAITS:
Dowling, John H 432
German Master Printers' Delegation at American Type Founders Company 431
Prince of Wales With H. R. Swartz at New York Advertising Club 434
Tracy, Edward A 433

PAGE

PRESSROOM:
Bronze Powder, Moisture Tarnishing 382
Celluloid, Thickness of 381
Column Rules Cut Through the Sheet 382
Crystallization, How to Prevent 382
Die-Cutting and Scoring in One Operation 381
Emboss Large Form on Cylinder, To 381
Halftone Ink Best for Coated Paper 382
Hawaii, In 382
Platemaking, Inexpensive 381
Reflex Blue Will Not Dry on Enameled Label 382
Rules Cutting the Rollers 382
Short Cut in Calculating Speed by Timing 381
Stop Cylinder, Packing on a 382
Superposing Solid Black on Solid Red 381
Which Automatic Feeder for Platen Press? 381
Presswork, Some Practical Hints on — Part XXI. 383

PROOFROOM:
Books Are Dull, The — We're Alive! 388
Diabetes, Tea and Grammar 387
Has or Have? 388
Pleasant Words 387
Wanted — New Verb Form! 387
Publisher, The New — Niagara Falls — Part XII. 406

Rhythm of the Press, The 384

Set of the Soul Decides the Goal, The 380

SPECIMEN REVIEW 401
Static Electricity and Humidity 384

"The Devil" — A Cross Word Puzzle 418
Too Much Red 417

TRADE NOTES:
Barnhart Branch Manager, New 433
Bartlett, E. E., Again Sails for Europe 432
Blind Student Wins Honors 431
Collection Labels, Ole Bill 436
Direct-Mail Convention 433
Disc Ruling Machine 433
Dowling, John J., New Connection of 432
Exposition Conference Board 435
Foreman Training Conferences 434
Glass Composing Stick, A 436
Hebb, President, Honored 433
Income Tax Rulings, New 431
Linotype Models, New 436
New York, The Printing Industry in 434
Offset at Pittsburgh Convention 432
Offset, Lectures on 434
Operators Wanted 435
Paper, The World of 435
Personal and Other Mention 436
Shepard Electric Hoist New Catalogue 435
Sioux City Craftsmen's Club Formed 434
Slugcasting Machines, Standardized 432
Typographic Study in London 434
Uncle Sam as a Business Partner 435
Washington Typothetæ, Annual Meeting of. 436

TYPOGRAPHY:
Competition for Quality 393

Unethical Practice, An 415

When Is a Printer Not a Printer 418



Price
$2.35
Postpaid

Opens Door to Knowledge of Basic Principles

THE advertising compositor who stands out above his contemporaries is the one having the most thorough understanding of the basic principles of effective advertising display, one who *knows* the philosophy of good advertising typography. Practical experience, intelligent direction and the *study of the science of typography* as it relates to advertising are the avenues that lead to the mastery of this branch of the craft.

"The Typography of Advertisements"

By F. J. TREZISE

is a useful and instructive book for the advertising man as well as for the compositor. It enunciates correct principles which have universal application. Book contains 65 illustrations in two colors; 236 pages.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Practical and Authoritative Information about

Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Bookbinding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

all for 50¢



The Vest Pocket Manual of Printing

For Sale by
The Inland Printer Co.

Send for a Copy
-It's Free

Practical
BOOKS
about
PRINTING
and the
ALLIED
TRADES



The
INLAND PRINTER CO.
632 Sherman Street
CHICAGO

Whether you are an employer or employee, foreman or apprentice, or simply interested in printing from the "user's" standpoint, you will find at least one book listed in this catalogue that will be worth many times its price, in the practical suggestions it offers for making your work easier and more profitable.

Get acquainted with our Book Department

The Inland Printer Co.

632 Sherman Street, Chicago, Illinois



SMYTH

STANDARD OF THE WORLD IN BOOKBINDING MACHINERY



High quality and maximum quantity of output year in and year out are the features first considered by buyers of machinery.

These are the priceless advantages of machines correctly designed and accurately built.

NEW YORK
28 READE ST.

E·C·FULLER CO.

CHICAGO
343 Sº DEARBORN ST.

INDEX TO ADVERTISEMENTS

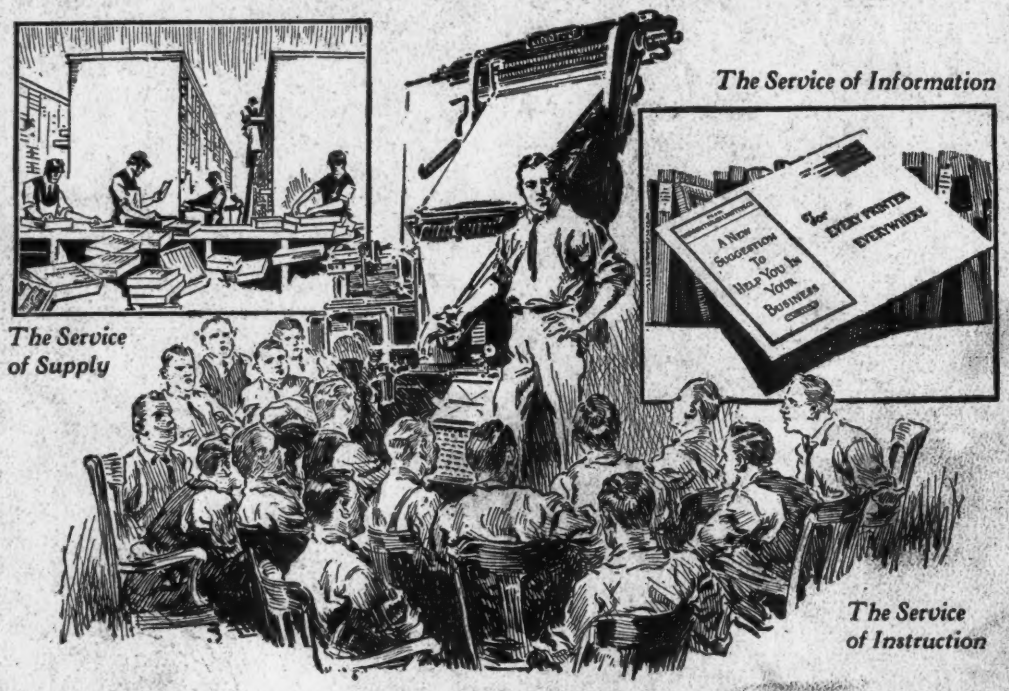
	PAGE
American Appraisal Co	333
American Assembling Machine Co	324
American Brass & Wood Type Co	362
American Electrotype Co	322
American Numbering Machine Co	362
American Photo-Engravers Association	335
American Steel Chase Co	460
American Type Founders Co..328, 336, 352,	356
Anderson, C. F., & Co	365
Angle Steel Stool Co	322
Arbogust, Oren, & Stan Patterson	471
Associated Business Papers	475
Ault & Wiborg Co	Insert
Beckett Paper Co	466
Bingham Bros. Co	476
Bingham's, Sam'l, Son Mfg. Co	444
Blatchford, E. W., Co	362
Blomgren Bros. & Co	464
Boston Wire Stitcher	352
Bradner Smith & Co	459
Brower, A. T. H., Co	458
Butler Paper Corporations	461
Cantine, The Martin, Co	465
Carmichael Blanket Co	350
Carrom Co	341
Challenge Machinery Co	334
Chalmers Chemical Co	332
Chandler & Price Co	Insert
Chicago Metal Mfg. Co	364
Chicago Paper Co	453
Cleveland Folding Machine Co	346
Cline Electric Mfg. Co	362
Collins, A. M., Mfg. Co	442
Commercial Paste Co	473
Conner, Fendler & Co	460
Craig Sales Corporation	329
Crescent Engraving Co	354
Cromwell Paper Co	Cover
Damon Type Founders Co	469
Dennison Mfg. Co	471
Dexter, C. H., & Sons	471
Dexter Folder Co	323
Dick, Rev. Robt., Estate	362
Dill & Collins	449
Dinse, Page & Co	362
Doyle, J. E., Co	322
Dunham-Watson Co	460
Durant Mfg. Co	469
Eastern Mfg. Co	321
Embossograph Process Co	460
Falsing Products Co	361
Feicke Printing Co	462
Fuerst-Friedman Co	460
Geisinger, A. F., Mfg. Co	464
Gilbert Paper Co	447
Globe Engraving & Electrotype Co	350
Goes Lithographing Co	355
Golding Mfg. Co	359
Goodwin Bros. Printing Co	365
Grant, Harlo R., & Co	361, 441
Hacker Mfg. Co	361
Hamilton Mfg. Co	342
Hampden Glazed Paper & Card Co	467
Hampshire Paper Co	448
Harris Automatic Press Co	347
Hellmuth, Charles	469
Hill-Curtis Co	344
Hoffmann Type & Engraving Co	362
Horton Mfg. Co	458
Howard Paper Co	443
Indiana Chemical & Mfg. Co	336
Intertype Corporation	325
Ithaca Engraving Co	365
Jennison-Wright Co	353
Johnson, Chas. Eneu, & Co	Insert
Johnson Perfection Burner Co	460
Kidder Press Co	349
Kimble Electric Co	464
King Card Co	460
Knowlton Bros.	Insert
LaMonte, George, & Son	473
Latham Machinery Co	349
Leonard Machinery Co	343
Liberty Folder Co	462
Lindley Box & Paper Co	358
Lisenby Mfg. Co	363
Ludlow Typograph Co	345
McLaurin-Jones Co	451
Megill, Edw. L	438
Meisel Press Mfg. Co	363
Mentges Folder Co	340
Merchant & Evans Co	458
Mergenthaler Linotype Co	Cover, 450
Metals Refining Co	348
Miehle Printing Press & Mfg. Co	330-331
Miller Saw-Trimmer Co	366-367
Mittag & Volger	362
Modern Die & Plate Press Mfg. Co	460
Molloy, David J., Co	455
Monitor Controller Co	363
Morgan Expansion Roller Truck Co	358
Morgans & Wilcox Mfg. Co	340
Neenah Paper Co	445
New Era Mfg. Co	352
Northwestern Electric Co	358
Norib Co	460
Nossel, Frank	358
Paper Mills' Co	Cover
Peebles, G. H	358
Philadelphia Thermometer Co	469
Pitt, J. W	441
Poor Richard Corporation	360
Porte Publishing Co	354
Printers Mfg. Co	464
Redington, F. B., Co	473
Reid, Wm., & Co	460
Robbins, Sabin, Paper Co	456
Roberts Numbering Machine Co	469
Rouse, H. B., & Co	341
Royal Electrotype Co	326-327
Schuyler-Hildman Co	354
Scott, Walter, & Co	460
Seybold Machine Co	339
Sinclair & Valentine Co	462
Smyth Mfg. Co	480
Southworth Machine Co	360
Spickler, Chas	469
Stokes & Smith Co	355
Stolp-Gore Co	364
Strait, H. H	460
Strathmore Paper Co	463
Swart, Geo. R., & Co	337
Triangle Ink & Color Co	462
Typon Reflex Paper Co	357
United Printing Machinery Co	351
U. S. Envelope Co	446, 457
Universal Sales Co	365
Vandercook & Sons	364
Verbeke, Pierre	460
Want Advertisements	438
Warren, S. D., Co	452
Wesel, F., Mfg. Co	344
Western States Envelope Co	354
Weston, Byron, Co	454
West Virginia Pulp & Paper Co	Insert
Wetter Numbering Machine Co	441
White, James, Paper Co	458
Wiggins, John B., Co	358
Williams, Brown & Earle	460
Willsea Works	338
Wing's, Chauncey, Sons	358



To our valued friends throughout the world, we send our most hearty greetings and the sincere wish that the New Year may bring everything asked for

THE
CROMWELL PAPER CO.
JASPER PLACE
CHICAGO
U·S·A·

TO MAKE EVERY LINOTYPE INCREASINGLY PROFITABLE FOR THE MAN WHO OWNS IT



Among the services maintained for the benefit of Linotype users are:

THE SERVICE OF SUPPLY which provides prompt delivery of every needed matrix or part to any user, wherever he may be.

THE SERVICE OF INFORMATION which through its many publications keeps the user informed of new developments and gives him useful suggestions for improving the quantity and quality of his output.

THE SERVICE OF INSTRUCTION. In addition to maintaining several schools of its own, the Linotype Company has been in active co-operation with every other movement for better trade education.

THE SERVICE OF DEVELOPMENT. The Linotype Company maintains departments of research and experiment which are constantly seeking new ways to make the Linotype more profitable to every man who uses it.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

820.24.1-A

Set entirely on the LINOTYPE *in the Benedictine Series*